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MY FIRST PLAY

By DION BOUCICAULT

I was eighteen then—I am sixty now. Forty years ago!

Ah, me! Where was I?

Down a narrow street leading from the Strand to the river. Up four flights of greasy stairs—turn to the left; it is the back attic. The door is open, for the room is small as it is neat; five shillings per week; and the open door includes the landing and study as accommodation for the trunk. A cheap bed, a table, a chair, a washstand and a rag of a blind nailed over the lower half of the window furnishes the room miserably—but fully.

On the mantel shelf is a row of books, consisting of prizes won at college, in their showy bindings; French novels, ragged and disreputable as their contents; Voltaire's "Philosophical Dictionary," a Shakespeare and a collection of Cumberland's Edition of the London Stage, flanked by an earthen pot of tea and a teacup. The floor is strewn with sheets of paper covered with writing, while two very untidy-looking manuscripts sprawl about the small table, on which a brown ink bottle stands monumental, with a quill pen stuck in it, for, in the year of grace, 1840, steel pens were not so universally used as now.

Standing at the window, and leaning there disconsolately, is something older than a boy and younger than a man. His slim, erect figure, broad in the shoulders, thin in the flank; his black hair and grey blue eyes; his complexion, as fair as that of a girl, indicate Irish blood.

The clock of St. Martin's neighboring church struck three.

"Three o'clock," murmured the youth. "I heard that they dine at four; the rehearsal must be over by this time. I may succeed in seeing him! It shall be my last effort."

He slung himself into a pea-jacket, snatched his hat and dived down the four flights of stairs. With swift steps and clenched teeth—half in resolution, half in despair—he made his way up Bedford Place along Henrietta Street into Covent Garden Market. Crossing that filthy area, reeking with rotten vegetable refuse, he sped round the block into the by-street in which was situated the stage-door of the old Covent Garden Theatre. It looked like the vestibule of a prison.

The stage door-keeper recognized him with a nod, half familiar, half sympathetic.

"Is the rehearsal over yet?" asked the visitor.

"Oh, yes, an hour ago."

"Will you take my name up to Mr. Charles Mathews?"

"It is all right, replied the janitor, glancing at the card. "Mr. Mathews has been expecting to see you since two o'clock. Did you not get the message?"

"No," replied the youth, tingling all over with delight. "When did he send?"

"An hour ago! Oh! here is his own man. I say, William, take the young man's name to Mr. Mathews. Quick! Say Mr. Madison Morton is waiting."

William disappeared before he could gasp out, "No, it is a mistake. My name is Lee Moreton."

"Then why did you not tell me so," growled the porter.

"You never asked me," retorted the boy. He stood for some moments irresolute; then the situation burst upon him, and while he was laughing, in spite of his chagrin and disappointment, William reappeared.

"This way, sir—take care! The staircase is dark. Allow me to guide you." And up the dismal stairs and across the great, gloomy stage they wended their way to a corridor into which several doors opened. At one of them my guide knocked discreetly and, withdrawing aside, allowed his companion to enter a comfortably furnished room—half parlor, half office.

Seated beside the fire in a light grey dressing-gown, faced with blue silk, I saw a lithe figure, surmounted by the beaming face of Charles Mathews. He was reading a manuscript. Without raising his head he motioned his visitor with his hand to a chair.

"One moment, my dear Morton; not a word until I have finished this scene. Just half a page."

The young man took a chair and waited, watching the expressions of pleasure that crossed his face, and listening to half-uttered exclamations. At length he rose, and putting aside the manuscript on the mantelpiece, he said: "Well, Morton, you have put plenty of fun and animal spirits into that farce. But it does not read like you. I like the part you have written for me immensely."

"I beg your pardon, Mr. Mathews ——," began the youth.

"Hallo!" exclaimed the comedian, turning about. "Who are you?"

"My name is Moreton, and by mistake I have been shown to your room. Allow me to explain how it happened." And he did so.

Mathews laughed cheerfully at the blunder, and then—eyeing his visitor with some curiosity—he asked what he wished to see him about. Young Moreton told him that he had sent him a manuscript of a one-act piece some weeks previously, in the hope that he would find time to look it over, that he had called many times—he was ashamed to confess how many.

Mathews listened with great good humor and answered that dozens of such works came in weekly; that he would get Mr. Planché or Mr. Bartley to look it up—it would be found among those docketed for return to the author when called for. He had only to send the title in to either of these gentlemen. As the manager said this he walked to the desk, in a manner to convey a dismissal. Moreton rose and, bowing, was at the door when he murmured: "The title of the farce is A Lover by Proxy."

"What!" cried Mathews, and returning to the mantelpiece he looked at the manuscript he had been reading. It was the farce in question.

"I mistook the name," he said quickly; "I see it is by L. Moreton, not by Madison Morton." After a moment's reflection he said, "And this is your work?"

"Yes."

"What is your age?"

"I shall be eighteen next month," replied the boy, coloring to the roots of his hair, for he now felt and understood the impudence of the intrusion.

"And you had no assistance in this play? I mean, is it all your own writing—your first attempt?"

"Yes, sir; I know it is full of faults; but ——"

"Stop!" said Mathews, eyeing him with great kindness, "tell me what you are and who you are."

He related briefly that, desolate and penniless, he clung to the hope of earning some livelihood in London, rather than return to Dublin to his family, not too well blessed with fortune.

He had been for months utterly alone in London, and at one word of sympathy he broke down like a schoolboy—indeed, he was little better.

The comedian put his hand on the lad's shoulder, pressing him back into the chair from which he had risen. Then, in the most delicate, generous, and affectionate manner, he placed before him all the trials, the heart-breaking failures and poor returns a dramatic author must encounter. He urged him to adopt some other occupation.

When he concluded, Moreton took his hand between both of his own and he said: "I had rather break my heart and starve than abandon a hope that fills me to the exclusion of any other feeling or power. If this fails, I do not care what becomes of me."

"I wish heartily," said the manager, turning away and looking moodily into the fire, "I wish I could help you, but we are glutted with farces. What we do want nowadays is a good five-act comedy. Now, if I could find such a part as you have sketched here in a modern comedy, there would be room for such a work. We have had nothing of that kind for many years." Then, after a pause, he resumed: "Well, in any case, let me retain your farce. I would like Madame Vestris to read it. Meanwhile, I must put your name on the free-list of the theatre, and I hope you will avail yourself of the privilege frequently."

With a full heart and throbbing brain the lad took his leave, but hesitating a moment at the door he turned and said: "You have been good and kind to me, Mr. Mathews, and you have taken interest in me. I had no claim on your attention nor on your sympathy, so I am the more grateful. Let me confess before I go that the name Lee Moreton is one I assumed when I appeared as an amateur in private theatricals. My name is Dion Boucicault. It does not matter much, but I don't like to wear any disguise with you."

"I see no reason for assuming any name but your own. It is the better one of the two."

I received his remark as advice, and from that moment I shook off the silly incognito I had adopted.

* * * * * *

Four weeks after this interview I presented myself once more at the stage-door of Covent Garden Theatre, and requested the porter to send up my name to Mr. Mathews. And again I was piloted into the room I remembered so well.

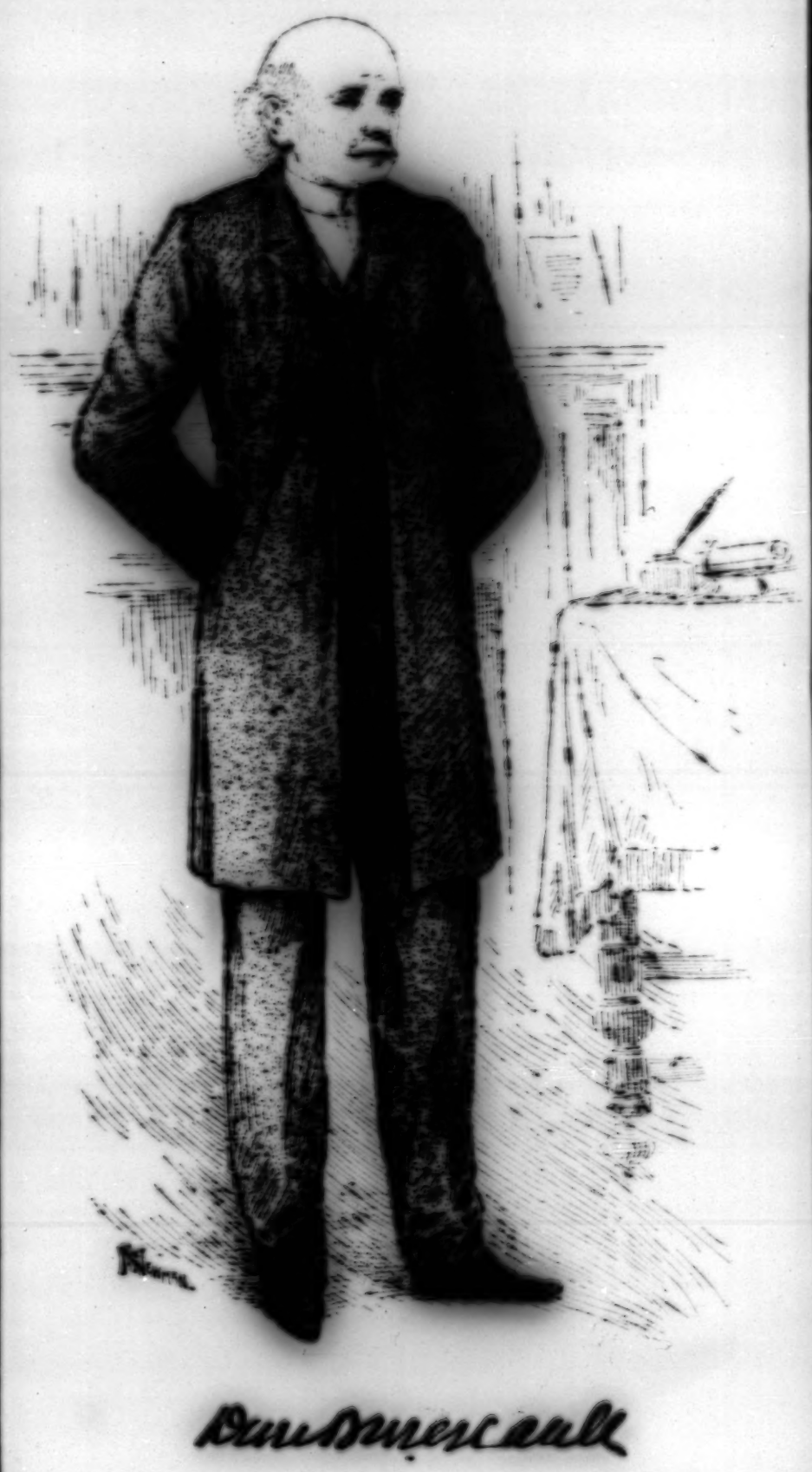
"Ah," said Matthews, who met me heartily "what can I do for you?"

I handed a big roll of manuscript from under my coat-tail, and placing it on the table before him, said simply:

"There is the five-act comedy you wanted."

"What comedy?" he cried.

"Well, Mr. Matthews, I understood you to



say that if you could find in a new five-act comedy a part similar to that I wrote for you in A Lover by Proxy there would be room for such a work."

"Did I say so? Perhaps—yes I think I did."

"Well, there is the comedy. I went home full of that little bit of hope, and set to work with all my heart."

"Do you mean to say that you have written a new comedy in five acts since I saw you a few weeks ago?"

"Yes, such as it is. If you will read it, it will decide my future one way or the other."

"Read it," cried Mathews, heartily, "of course I will. But, pray, do not build any hopes upon this venture. We have a little party next Sunday at our villa at Parson's Green, consisting of Planché, John Cooper, Bartley, Madame [Vestris] and myself. We shall hold court over your offence. Good-day."

This was Thursday. How I spent the three following days, standing on the brink of Destiny and looking into the abyss of life, is not within my power to describe. The agony of a lover awaiting the reply of his adored, the culprit awaiting the verdict during the retirement of the jury! Oh, the exquisite pain of suspense!

"On Monday morning, Bartley sent for me to see him in his private room at the theatre. I hurried there, with my heart in my mouth.

"Sit down, my dear boy," he said, regarding me as tenderly as if I had been his own son. "Let me at once lay your anxiety at rest. We read your comedy, and Mr. and Mrs. Mathews think very highly of it. Indeed, so greatly are they impressed, that it is their intention to put it into rehearsal at once. I tell you candidly, I do not share in their raptures. The play is undoubtedly a very remarkable—a wonderful work for a youth of your years. But remember, our opinion is not that of the public. It is not a verdict—accept it as an encouragement. Keep your head cool. Do not be sanguine."

All this came upon me so suddenly, so unexpectedly, that I broke down, and tears—very boyish tears—filled my eyes. I apologized for emotion, of which I felt ashamed.

"Don't," said the old man, kindly. "It does not need it. Have it out now, before you meet the management. Your comedy will require great alteration—be prepared for all kinds of wounds to your pride as an author. Like a young bear, all your troubles are about to begin."

Then he conducted me across the stage to the room of Madame Vestris, the monumental beauty of the period. Vestris, at this time, was verging on the wrong side of forty, but retaining many of the perfections of the great divinity she had been.

Planché, Cooper and Mathews were there. Seeing that I was speechless and very awkward, she came to me and took me by the hand and led me to the sofa, making me sit down beside her.

Oh! to the sweetness of manner of those artists and their affectionate reception of a poor, unfriended boy, his heart still bears an undying tribute!

They stooped to encourage and restore him, for they saw how bewildered he was, how unable he felt to speak. He listened to these voices, so familiar to him on the stage—these people whom he regarded with worship as the gods of his theatrical pantheon. They were tendering homage to him—and receiving his humble self amongst them as somebody.

It is all there before me now.

* * * *

A few days after this the comedy was called for reading to the actors in the green room. The cast included Farren, Bartley, Anderson, Mathews, Stanley, Keeley, Madame Vestus, Mrs. Nesbett and Mrs. Honriby. They were all there! Stars of the first magnitude, no such group has ever since that time been assembled.

I can remember nothing of the effect produced by the reading, but after it was over Vestris, who sat beside me, rose and taking me in her arms, said:

"We cannot tell what reception your comedy may meet with, but the public cannot alter my opinion that it is a brilliant play and that you will be numbered among the dramatists of the period. You have a fortune, and we are glad and proud to be interpreters of your first work."

The rest of the company crowded round me, full of delighted assurance. Their applause was the first I ever enjoyed—and the sweetest—oh, yes, the sweetest by far.

The comedy was without a title. Vestris suggested London Assurance.

Alas! everyone of those great artists, great hearts, gentle hearts—for without gentle and noble hearts they could not be the great artists they were—all these treasures of nature—are gone—before.

For I am sixty now, and then I was eighteen.

No.

The heart and the brain never grow old!—and when I recall those events, those faces, I feel their hands in mine, I see their smiles, I hear their voices.

I am eighteen again!

NOTE.—The foregoing sketch was written by Mr. Boucicault in 1880 for A. M. Palmer's managerial archives. By the kind permission of Mr. Palmer THE MIRROR is enabled to publish it from the original MS.

DION BOUCICAULT.

In the autobiographical fragment preceding this article Dion Boucicault has sketched the incidents that prefaced the beginning of his wonderful career—a career spanning half a century of amazingly fecund industry and extraordinary achievement. It is now THE MIRROR'S melancholy duty to write the last chapter of this remarkable life, which ended on Thursday last, and caused a keen sense of personal loss and a pang of sincere regret, not only to professionals far and near, but to multitudes that are indebted to the famous dramatist's prolific pen for many of their most delightful dramatic memories.

For several weeks prior to Boucicault's death he had had warnings of the destroyer's coming. Frequent attacks of heart failure and fainting spells caused him annoyance—but not alarm. His nature was too volatile to suffer disturbance from this source; there was, in his sanguine, cheerful temperament, no room for gloomy forebodings. He concealed his condition from his friends, and relaxed not at all the industrious habits that he had formed in youth, and carried into age.

He died in harness. A play with a leading character for his sweet wife; a new comedy, a couple of books; a play for Sothern—these were a few of the interests that engaged his thought up to the moment that he was forced to drop his pen from sheer physical inability to wield it. Four days before his decease he read the *scenario* of a drama to a manager. A sudden attack of pneumonia prostrated him at his residence in West Fifty-fifth Street on Tuesday. Weakness of the heart's action militated against his slender chance of recovery, and when the crises came he succumbed. It was at half-past five o'clock on Thursday afternoon. There were present at the last moment the devoted wife, and the physician who had been hastily summoned to the dying dramatist's bedside.

Mrs. Boucicault, worn out with nights and days of constant watching, and thus suddenly bereft, broke down completely. But it was not long before she felt the sustaining influence of sympathy and friendship. Friends without number in this time of grief testified their respect and affection for the brilliant man into whose Wintertime of life she had brought by her love and tenderness the buds and blossoms of joyous Spring.

The fertility of the playwright's talents was only equalled by their versatility. He was at once author, actor, manager, teacher, essayist, lecturer, journalist and political pamphleteer. And amid his ceaseless activities he found time to enjoy life with all the spirit and energy of his Franco-Hibernian nature.

THE STORY OF HIS LIFE.

Dion Boucicault was born in Dublin on Dec. 20 (according to some authorities on Dec. 26), 1822. He was named after Dr. Dionysius Lardner, the noted British writer on physical science, who gave lectures in America from 1840 to 1845. There was no truth in the ancient gossip that Mr. Boucicault was the son of Dr. Lardner. His father, S. S. Boucicault, was a French refugee, who died in 1852, and his mother was of Irish birth. Dr. Lardner and the elder Boucicault were warm friends, and the doctor spared no pains to have his godson properly educated. It was presumably owing to the annoying rumor concerning his origin that Mr. Boucicault never used his middle name of Lardner.

In 1833 young Boucicault was sent to a school at Hamstead. In speaking of his boyhood, in a sketch written some years ago, Mr. Boucicault said:

> There were seven or eight of us. I was the stupidest and worst of the lot. In vain the patient, gentle old man tried to find some way into my mind; it was a hopeless task. It was not there! It was wandering into day dreams, and was not to be confined in a bare room, piled with grammars and slates. Oh, how I hated Latin! The multiplication table was a bed of torture! Oh, for the sunny solitude of a dry ditch and a volume of "The Seven Champions of Christendom." I wonder if that wonderful book exists still and is read by boys of ten—if there are any boys of ten.
>
> At fourteen I was removed from Hessey's to the London University, but boarded in Euston Square, near the school, with the Rev. Henry Stebbing, a most amiable man and a justly celebrated historian. What a life I led him! There were two boys in this great school among the four or five hundred scholars that were distinguished for being exemplary vagabonds, worthless, idle rogues. One to whom courtesy obliges me to give precedence was Charles Lamb Kinney, the son of the dramatist, and I need not name the other. There was a black hole in this school for solitary confinement of incorrigible pupils. We disputed for that lodging. It was rarely empty.
>
> So it was that at 16—that is, in 1838, I found myself removed to a collegiate school in Brentford, kept by a Dr. Jamieson. In the Summer of that year we had an exhibition at which the boys played Pizarro. The part of Rolla fell to me, and then for the first time my mind seemed to splurge. I wanted to play every part in the piece, but satisfied myself by teaching all the rest how their parts should be given. I never controlled so obedient and enthusiastic a crowd. We wanted an afterpiece. I offered to write one, and I wrote the little sketch which was played in 1839 at the Princess's theatre, London, called Napoleon's Old Guard. The success attending this exhibition settled my mind. I would be an actor and nothing else.
>
> On leaving Brentford I was apprenticed to Dr. Lardner as a civil engineer and became his pupil. My fellow-pupil in his office was one Field, who gave extraordinary promise. We became greatly attached to each other. He was superior to me in every respect—a gentle, dear guide. He was killed in a railroad accident—then I floated back to my old love—the stage.

Dr. Lardner soon discovered that he could not make a civil engineer out of his *protégé*, and no great obstacle was placed in his way when he declared his intention of adopting a stage career. Young Dion accordingly, started for the provinces in 1839, and soon got a chance to appear at Bristol, where he is said to have met with some success in Irish parts. After wandering to Hull and Brighton, he returned to London in 1840 entirely out of funds. In the same sketch from which we quoted before, Mr. Boucicault refers to this portion of his career as follows:

> During that year I lived anyhow, drifting from one poor lodging to another, selling the little I had to obtain the means of life, cleaning my own shoes, but refusing to return to my father's home in Dublin and confess to being the prodigal son (and have always been).
>
> Vanity stood in the way that led to my home. I was the youngest and favorite son of the sweetest of mothers. My two brothers left her to seek their fortunes in Australia. She was there with my oldest brother, a clerk in a Dublin bank at £300 a year. She had a small property worth £200 a year besides. But my father was very aged and infirm. There was no room for me at home excepting in my mother's heart, so I stayed away.
>
> Oh! the Winter of 1839-40! How it came and went I cannot remember, but during that Winter I wrote the comedy London Assurance. It was a bovish performance, a flood of animal spirits. It was written on penny copy-books, sometimes in pencil, when the ink froze and I crept into bed for warmth. When finished I gave it to be copied by an Irishman. I shall never forget his name—it was Blake. I dreaded to receive it back, for I knew it would cost 5s. and I did not possess half that sum. Blake brought it back and before I could speak he said, "Will you let me take you by the hand, sir? I have never copied any play that gave me so much pleasure, and I am proud it was written by a countryman." It was the first note of encouragement I had received. It went straight to the vanity of my heart. I told him at once that he must wait for payment for his work. He answered that he was more than satisfied to do so.
>
> Well, the play was accepted at once and in a few weeks I found myself in possession of £40. That was what I was paid for my first effort, and when it is remembered that Bulwer received the same for The Lady of Lyons and Sheridan Knowles was paid £200 for The Love Chase, it was a grand recognition of a poor boy of eighteen years of age.

An account from Mr. Boucicault's own pen, giving a graphic description of how he came to write London Assurance for Charles Mathews, is printed elsewhere. Mr. Boucicault has supplemented the information given in this account with the following autobiographical notes that were published last year in the *North American Review*:

> The first night—March 4, 1841—came to pass. The name of the author was unknown to the public; so a half-filled house assembled to witness the first performance of London Assurance. The original title of the comedy had been Out of Town. Vestris had changed that. So also in the *dramatis personæ* of the play Sir William Dazzle had been changed to Sir Harcourt Courtley, and the name of Dazzle was assumed by Charles Mathews, who played that part. The French method of occupying the stage with only one scene per act was, it is believed, introduced to the English stage on this occasion. But the extravagance of innovation was reached when the author suggested that a *carpet* should be used in the drawing-room.
>
> "What next!" murmured John Cooper, the stage-manager. "He will be asking for real flowers and real sunlight in the garden."
>
> We have had the real flowers since, and the limelight has furnished a very respectable substitute for sunlight.
>
> During the performance the woe-begone author wandered about the corridors of the house, for he had been warned off the stage by Madame Vestris, who said his presence would make the actors nervous. So he crept up to a back seat in the upper boxes, and there listened to his play. Oh, how slow it seemed! now bold. The first act provoked a little laughter here and there, and then he drew a breath. The beautiful stage setting of the second act elicited the first round of applause. As the play proceeded he discovered Mark Lemon, Douglas Jerrold, and Gilbert a Becket seated together in the front row of an adjacent box. He crept into the row behind them and tried to overhear their opinions of the piece. When the situation arrived at the end of this act, Jerrold turned to his companions.
>
> "That is fatal," he observed. "He has reached his climax too early in the play. Nothing will go after that."
>
> The public had, indeed, greeted the scene with the wild enthusiasm an English audience alone are capable of displaying.
>
> Wellington never awaited the arrival of the Prussians at Waterloo with the pale anxiety that the appearance of Lady Gay Spanker and Dolly in the third act was waited for by that young dramatist. Nisbett came, she spoke, and conquered. She outranked herself. The hunting speech carried the house by storm. Jerrold, Lemon, and a Beckett rose in their seats and cheered. The pit seemed to boil over. Nothing was heard for several minutes. The author left the house. Up and down Covent-Garden Market, back and forth, he paced, not sensible where he directed his steps, until he found himself on Waterloo Bridge, seated in a recess, trying to cool his face by pressing it against the wet stone balustrade. It was raining, but he did not know it. Then there crept over him a dread that the end of the comedy might change the tide of success. He rose and crept back to the theatre; the fifth act was on; there was an ominous silence. Hush! who was speaking?
>
> *Sir Harcourt.*—Charles, who is Mr. Dazzle?
>
> *Charles.*—Dazzle? Well, I don't exactly know who he is. I say, Dazzle, excuse an impertinent question.
>
> *Dazzle.*—Oh, certainly!
>
> *Charles.*—Who are you?
>
> *Dazzle.*—I have not the slightest idea!
>
> The house shook with peal after peal of laughter at the inimitable manner of Mathews. And every fibre of the young author quivered responsively. In a few moments after this the curtain descended. The actors had responded again and again to the enthusiastic calls and recalls of the public, when a strange uproar commenced—a din amidst which it seemed impossible to discern what the audience wanted. In the midst of all this the author felt himself seized by some one, who cried, "Mr. Matthews is searching for you, sir, everywhere; please follow me at once"; and presently he found himself behind the scenes, standing at the prompt entrance.
>
> "Come," said Mathews, "don't you hear the public? They are calling for you!"
>
> "For me?" he stammered. "What for?"
>
> Mathews caught the boy by the arm; Bartley pushed him forward, and he found himself suddenly in the presence of the audience. He could see nothing but the glare of the footlights; could hear nothing but the tumult of the multitude. After escaping from this ordeal he stood amid the crowd of actors in the green-room, and, looking round upon their beaming faces, he stammered out something very incoherent to each of them. Mathews led him forward to where Mme. Vestris and Mrs. Nesbitt sat.
>
> "There!" cried the comedian. "Does their presence not invite you to speak? What do you say to your heroines?"
>
> The boy looked from one to the other and said: "Will you kiss me?"
>
> And they did.
>
> "The boy has recovered his presence of mind," remarked Mathews.
>
> That is all!
>
> I cannot believe it was so long ago!

In February, 1842, Mr. Boucicault produced under his own name The Irish Heiress at the Covent Garden. The play proved a comparative failure at first, but was afterwards acted with considerable success both in England and America. His next play, called Alma Mater; or, A Cure for Coquettes, was brought out on Sept. 19 of the same year at the Haymarket Theatre. The London critics accused the author of having taken the character of Gralus from Mrs. Cowley's play, Who's the Dupe, and to have borrowed the supper scene from a chapter in "Charles O'Malley." The public, however, stamped the piece with approval. A Lover by Proxy, Curiosities of Literature and the Bastile were also brought out in 1842. The comedy, entitled Woman, which he presented for the first time at Covent Garden Theatre on Oct. 2, 1843, met with no success, but Old Heads and Young Hearts, produced at the Haymarket Theatre on Nov. 18, 1844, took the town by storm, and is still included in the repertoire of standard comedies. His adaptation of Don Cæsar de Bazan was produced during the same year.

Between 1847 and 1851 the plays from his pen that received London productions were School for Scheming, The Knight of Arva, Confidence, The Broken Vow and the Queen of Spades, the three last being adaptations from the French.

On June 14, 1852, Mr. Boucicault made his London début as an actor, when he appeared at the Princess Theatre in The Vampire, a play that was also derived from a French source. His make-up as the Vampire had a ghastly fascination for London audiences of that day, and his acting was considered exceedingly clever. The productions of The Corsican Brothers and The Prima Donna belong to the same year. Genevieve, or the Reign of Terror, a play adapted from the elder Dumas' Le Chevalier de la Maisen Rouge, was brought out in June, 1853, at the Adelphi theatre, then controlled by Madame Celeste.

It is claimed by some of his biographers that Mr. Boucicault was married in 1844 to a comely widow of some means, and that she died a few years afterward. A marriage with Agnes Robertson is commonly supposed to have occurred in September, 1853. The couple sailed for America the same year, and Mr. Boucicault made an attempt to lecture in New York, but soon gave up this undertaking to superintend revivals of his plays at Wallack's Theatre. On Nov. 23, 1853, he produced at Burton's Theatre a piece called The Fox Hunt, or Don Quixote the Second. He also brought out The Young Actress and To Parents and Guardians at that house during the same year. In 1854 he made an English adaptation of Casimir Delavigne's Louis Onze, and read his version of the drama at Hope Chapel on Broadway. The piece was produced at the Princess Theatre, London, in 1856, and two years afterward at Laura Keene's Theatre, New York.

Mr. Boucicault made his professional début in New York as Sir Charles Coldstream in Used Up at Burton's Theatre on Nov. 10, 1854, and subsequently appeared at the same house with Agnes Robertson in a number of his own plays. It was during this engagement that Andy Blake was first produced. During the same year he brought out his melodrama, Janet's Pride, adapted from Marie Jeanne, at Wallack's Theatre.

On his return to England Mr. Boucicault produced Eugenie at the Drury Lane Theatre on Jan. 1, 1855, and George Darville at the same theatre on June 3, 1857. He shortly afterward came back to this country and made a successful tour with Agnes Robertson during which they appeared in all the principal cities. According to a list that is said to have been prepared by Mr. Boucicault it was during this tour that The Chameleon and The Life of an Actress were first produced at New Orleans and The Fairy Star at Boston in 1855. The same list accredits to 1856 the first production of Una and The Phantom at Philadelphia, the production of Azael at New Orleans, and the first rendering of The Cat Changed into a Woman at Boston.

The Poor of New York, an adaptation from Les Pauvres de Paris, was brought out at Wallack's Theatre in 1857. The play was subsequently brought out in London as The Streets of London, and later in New York at the Olympic Theatre under the title of the Streets of New York. In 1858 he established the Washington Theatre in Washington.

In 1859 Mr. Boucicault became the dramatist of the old Winter Garden, and filled that position until the Spring of 1860. The first piece that was brought out at that house was his dramatization of Dickens' "Cricket on the Hearth," under the title of Dot, in which Mr. Jefferson was cast for Caleb Plummer, Agnes Robertson for Dot, and Mrs. John Wood for Tilly Slowboy. This was followed by his drama of American life, The Octoroon, in which he played the Indian, while Jefferson created the part of Salem Scudder.

Meantime, he had produced Jessie Brown,

or The Relief of Lucknow at Wallack's, where Agnes Robertson made a great hit as Jessie Brown.

After retiring from the Winter Garden Theatre he became associated with Laura Keene in the management of her theatre on Broadway, afterward known as the Olympic. The first play he produced there was Jeannie Deans, a dramatization of "The Heart of Midlothian." This was followed by Vanity Fair, which failed, and on March 29, 1860, by the production of The Colleen Bawn, the cast including Boucicault as Myles-na-Coppaleen, Agnes Robertson as Eily O'Connor, Charles Wheatleigh as Danny Mann, Charles Fisher as Kyrle Daly, and Laura Keene as Anne Chute.

The Colleen Bawn proved one of the most successful of all his plays, and has had innumerable performances in England, America and Australia. The rapidity with which the piece was written is a striking proof of Boucicault's remarkable facility in dramatization. When Vanity Fair proved unsuccessful Laura Keene urged Mr. Boucicault to substitute another piece to save the season. The irrepressible Dion rummaged among the cheap novels of Brentano's small stationery store, and selected, with a few other books, "The Collegians," by Gerald Griffin. The next day he wrote the following letter to Laura Keene:

MY DEAR LAURA.—I send you seven steel engravings of scenes around Killarney. Get your scene painter to work on them at once. I also send a book of Irish melodies, with those marked I desire Baker to score for the orchestra. I shall read act one of my new Irish play on Friday; we rehearse that while I am writing the second, which will be ready on Monday, and we rehearse the second while I am doing the third. We can get the play out within a fortnight.

Yours, etc., D. B.

Boucicault and Agnes Robertson returned to England during the Summer of 1860, and in September of that year commenced an engagement in The Colleen Bawn at the Adelphi Theatre, London. At the close of the Adelphi season, Mr. Benjamin Webster announced from the stage that Mr. and Mrs. Boucicault had performed in The Colleen Bawn in London and the provinces for more than 300 consecutive nights—at that time probably the longest run on record.

On Nov. 18, 1861, Mr. Boucicault gave The Octoroon its first London production at the Adelphi, and on Feb. 10, 1862, his adaptation of Le Gamin de Paris under the title of The Dublin Boy was brought out at the same house. In the Autumn of 1862 he sub-leased the Drury Lane Theatre where he appeared as Corporal Casidy in his drama of Jessie Brown. On Dec. 27 he opened Astley's Theatre as the Theatre Royal after converting the old "ring" into an elaborate arrangement of stalls and pit. The affairs of the theatre, however, became involved in litigation, so that he was unable to carry out all of his plans to provide London with a model place of amusement.

The production of his famous drama, Arrah-na-Pogue, or The Wicklow Wedding, occurred at Dublin in November, 1864. The piece was brought out in London on March 22, 1865, at the Princess' Theatre, and proved a grand success. It was equally successful when presented in the United States and Australia. The French version, Jean la Poste, ou les Noces Irlandaises, was performed at the Gaieté for 120 nights.

In 1865 Joseph Jefferson commissioned Mr. Boucicault to rewrite Charles Burke's play of Rip Van Winkle, founded on the story by Washington Irving. Mr. Jefferson appeared in the new version before a London audience on Sept. 4, 1865, and as everybody knows, made the hit of his life in the portrayal of the genial Rip. The Parish Clerk, another play written for Mr. Jefferson and produced at Manchester in May, 1866, did not make a favorable impression. The Long Strike, partly founded on the story of Mary Barton and partly on Lizzie Leigh, was produced at the Lyceum Theatre of London in Sept., 1866, Mr. Boucicault impersonating the role of Johnny Reilly. On Oct. 6 of the same year The Flying Scud, or a Four-Legged Fortune, was brought out at the opening of the Holborn Theatre, and in the following month his drama of Hunted Down was produced at the St. James' Theatre.

The melodrama, After Dark, a tale of London life, was originally presented at the Princess' Theatre of London on Aug. 12, 1868. When the play was afterwards presented at Niblo's Garden, New York, Messrs. Jarrett and Palmer had to pay Augustin Daly a nightly royalty for the use of the railroad scene that bore a striking resemblance to the principal incident of Under the Gaslight. In May, 1869, Mr. Boucicault gave London productions to Presumptive Evidence and Formosa. During 1870 he brought out three new plays—Paul Lafarge, A Dark Night's Work and The Rapparee—at the Princess' Theatre, and Jezebel, adapted from French, at the Holborn Theatre.

On May 4, 1872, Dion Boucicault and Agnes Robertson reappeared at the Gaiety Theatre, of London, in an adaptation of La Joie fait Peur, entitled Kerry, or Night and Morning, and in Colleen Bawn and other revivals.

It was also during that year that Mr. Boucicault, in partnership with the Earl of Londesborough, leased Covent Garden theatre to produce Babil and Bijou. The spectacle was conceded to be the finest ever presented to a London audience, but the Earl came out a heavy loser by the venture.

In the autumn of 1872 Mr. and Mrs. Boucicault returned to the United States, and played a successful engagement at Booth's Theatre. After a short trip to England, Mr. Boucicault in 1873 produced Daddy O'Dowd and Belle Lamar at Booth's Theatre, and Mora and Mimi at Wallack's. On Dec. 6 of that year, he brought out Led Astray, adapted from La Tentation of Octave Feuillet, at the Union Square Theatre. It will be recalled that the play had a prolonged run.

On Nov. 14, 1874, The Shaughraun received its first production at Wallack's Theatre, the cast including H. J. Montague, Ada Dyas, Harry Beckett, and John Gilbert. Mr. Boucicault made a pronounced hit in the character of Conn, and the play proved remarkably successful. Led Astray was first presented to the London public in June, 1874, at the Gaiety Theatre, and on Sept. 4, 1875, The Shaughraun was first seen in London at the Drury Lane, the author presenting his original character of Conn O'Kelly.

Since 1876 Mr. Boucicault has resided principally in the United States. Marriage, which he classified as a "point lace" comedy, proved a comparative failure at Wallack's in 1878, although the dialogue was in his customary vein of cleverness. The Jilt, the plot of which was borrowed from Hawley Smart's novel, from "Post to Finish," was first presented to a New York audience at the Star Theatre on March 17, 1886, after the author had performed in the piece in Australia, San Francisco and Boston. Cushla Machree, a dramatization of "Guy Mannering," was originally enacted at the Hollis Street Theatre of Boston, on Feb. 20, 1888.

Mr. Boucicault's last appearance as an actor was on the occasion of an Actors' Fund benefit in Philadelphia several years ago, when he appeared in his popular characterization of Kerry. His last play was A Tale of A Coat, written for Sol Smith Russell, and recently produced at Daly's Theatre. It is said that Mr. Boucicault overtaxed his strength in directing the rehearsals of this piece, and that its lack of financial success was a serious disappointment to him. Dion Boucicault was an indefatigable worker, and the most prolific playwright of his time. It is estimated that a full list of his acted plays and adaptations would comprise 400 titles. Before his death he had outlined a play for Edward Sothern, and had been commissioned by Daniel Frohman to complete it, so that he literally died in harness. It is believed that he was also at work on a dramatization of Bret Harte's story, "The Luck of Roaring Camp."

About six years ago Mr. Boucicault, who claimed that he had never been legally married to Agnes Robertson, married the actress, Louise Thorndyke, in Australia. When a suit for divorce was brought against him in England, Mr. Boucicault withdrew his defence. The English court granted a decree of divorce to Agnes Robertson, and the formal announcement of this decree was made in January, 1889. Thereupon Mr. Boucicault went through a second marriage ceremony with Louise Thorndyke before Judge Barrett. His children, of whom Agnes Robertson is the mother, are Dion William, who was killed in 1875; Eva, who was married to Jack Clayton, a London manager, in 1878; Darley George, who is on the stage in Australia; Patrice, who married George D. Pitman; Nina, and Aubrey Robertson. During the last years of his life Mr. Boucicault devoted considerable of his time to the School of Acting which A. M. Palmer induced him to establish at the Madison Square Theatre. His will, which was drawn up two or three years ago by Ex-Judge Dittenhoefer, leaves all his property to Louise Thorndyke Boucicault, whether she be considered legally his wife or otherwise.

HIS LAST PLAY.

On Monday night, in the course of a dressing-room chat at Daly's Theatre, Sol Smith Russell gave a representative of this journal some interesting particulars of Mr. Boucicault's last production.

"People are saying that Mr. Boucicault died of a broken heart, caused by the failure of A Tale of a Coat," said Mr. Russell, "and, figuratively speaking, I believe this to be true. If you have a few minutes, I would like to tell you how he came to write that play, and how its failure affected him.

"For some years past it has been openly stated on all sides that Boucicault's intellect was waning, and that the great dramatist had written his last play. His enemies naturally made the most of these reports, and, in short, when they alluded to Mr. Boucicault at all, spoke of him as being in the last stages of old age, and even of imbecility. Mr. Boucicault, was a sensitive man, as all artistic natures are, and he felt these thrusts keenly. He would show me these paragraphs in the papers long before he thought seriously of writing a play for me, and would mutter: 'I will show them that the brain is still there. I will show them.'

"One day he called me to his house and told me the story of A Tale of a Coat, or as it was then called, James Watt, Tailor. I liked it. I thought I saw in Jemmy Watt something that I could do justice to, and Mr. Boucicault began work on the play that was to answer his critics just a year ago.

"So as to be near him I came with my family to New York, and saw Mr. Boucicault almost daily. But, strange as it may seem, and although I was at his house at all hours of the day, I never once caught him actively at work on the play. His wife used to say to me, 'I don't know when he writes your play, Mr. Russell. He tells me it's getting on, but he never let's me see him working.

"Dion Boucicault was an extraordinary man. He would work till two o'clock in the morning—shut up alone in his study,—and yet be up before daylight. Three or four hours' sleep was all he required. Once, I remember, I got up myself at six and went over to his house thinking to surprise him. He had already been dressed two hours.

"Well, time went on and the play was completed. He read it to me and I was delighted. He seemed confident himself. 'This will answer them,' he used to say, chuckling like a child, 'this will teach them that if Dion Boucicault is an old man his brain is as young and strong as ever.' He dwelt on this a great deal, and when the disappointment came it was harder for him to bear.

"Several titles were suggested for the play—a dozen at least. James Watt, Tailor; The Crank, The Golden Crank, Jemmy Watt, and finally, A Tale of a Coat, which was adopted. Mr. Boucicault, however, never liked this title, and afterwards thought it had something to do with the failure. That is why he kept changing the advertisements in the papers, making a greater feature of Jemmy Watt than of the real title.

"The day for the first production in Philadelphia arrived and Mr. Boucicault was in the best of spirits. No doubt seemed to be in his mind as to the result. I never saw him look better and have more of the old days' brightness about him than on the day we three—Mrs. Boucicault, Mr. Boucicault and I—went on to Philadelphia together. He laughed and chatted as he had not done for a long time. But the reaction was inevitable and he succumbed to it. He was suffering too much from nervous excitement and prostration to be present at the performance, and had to remain at his hotel, where I sent him frequent bulletins of its progress. The play, as you know, was a success in Philadelphia, and there were loud calls for the author. I was obliged to go before the curtain and explain that Mr. Boucicault was too weak to appear. The play went on, and the curtain fell to immense applause. Philadelphia pronounced it a success.

"The following morning I went to the hotel very early without even waiting to look at the papers. I found Mrs. Boucicault and the dramatist taking their breakfast. 'All the papers are good,' cried Mrs. Boucicault, as I entered, and both she and Mr. Boucicault congratulated me on the success. 'There's half-a-million of dollars in your play,' I said to him. 'I shall be content if it is acknowledged by New York,' was his reply. The evening papers were less enthusiastic, and then, for the first time, Dion Boucicault began to be apprehensive. From then on to the production at Daly's Theatre, he was a changed man. The triumphant sparkle in his eyes died out and he waited patiently for the New York production.

"Failure, dire and complete, came. Several of the critics pronounced the play bad. I hurried up to Mr. Boucicault's house, and found him sitting in a dejected manner in his study, a mass of morning papers all round him. His head was bent on his breast. His voice seemed changed as he spoke to me. 'I'm sorry for your sake,' he said, after a pause; 'for me, you know, it doesn't matter. No matter, no matter;' and he shook his head sadly. I was deeply affected, less at what he said than at the tone of indescribable despair and disappointment in his voice. I tried to cheer him as best I could. I said, 'The public might think differently, and everything might yet go well. Perhaps I am unfitted for the part.' He made no answer, pressed my hand in silence, and I left him.

"Two weeks passed and the success did not come. Persons outside began to criticise the play and the business fell off rapidly. But still I persevered. At last, when the receipts at the box-office fell below the expense, my wife and my friends urged me to take off Mr. Boucicault's play and substitute A Poor Relation. And I was compelled to yield.

"Now came one of the most trying things I have ever had to do in my life. I had to go to tell Mr. Boucicault that I could play A Tale of a Coat no longer. Many a time I tried to nerve myself for the dreaded ordeal before I went—and that was after four weeks of disastrous business. I dreaded telling him because Dion Boucicault had shown himself to me to be a true, unselfish, devoted friend, and I shrank from inflicting the pain I knew it would cause him.

"When finally I told him I should have to take it off he said sadly: 'If you think best, do so. Do not mind me. People will think differently of the play one day—they will rank it with the best I have written.' A week later Dion Boucicault was dead. What physical effect this agony of disappointment had on him I do not know, but he loved New York and its verdict of approval was essential to him. Failing this, there remained nothing. His great, generous heart was broken."

THE FUNERAL.

Arrangemnts for the funeral, which took place on Monday morning, were made by A. M. Palmer, in accordance with the widow's wishes.

The pall-bearers, who were selected from among the dramatist's friends, assembled at the residence in Fifty-fifth Street at a quarter past nine. The managers were represented by A. M. Palmer, Edmund C. Stanton, T. Henry French, Frank W. Sanger, Daniel Frohman and Henry E. Abbey; the press by Murat Halstead, Joseph Howard, Jr., John Russell Young and Harrison Grey Fiske; the profession by W. H. Crane, Sol Smith Russell, and Henry Miller, and the legal and other professions by Clark Bell, Chief Justice McAdam, ex-Judge Noah Davis, Frank Work and John Caldington.

The remains of the dramatist reposed in an oaken casket, lined with copper and covered with black cloth, in the darkened study. The silver tablet on the lid bore this inscription:

Dion Boucicault

DIED SEPTEMBER 18, 1890.

AGED 68 YEARS.

The widow, alone with her grief, wept over it until the moment came for departure to the Little Church, when the casket was sealed up. A few minutes before ten the cortège slowly moved forward toward Twenty-ninth Street.

The services were announced to take place at ten o'clock, but long before that a great crowd had gathered in the yard and on the sidewalks in the neighborhood. The congregation was seated by Dr. T. S. Robertson, W. R. Palmer, Howard Perry and Lester S. Gurney, who acted as ushers.

The Rev. Dr. Houghton and his assistant, Dr. Prescott, met the coffin at the gate. Preceded by the surpliced choir of twenty-four voices, the bier, covered by a purple cloth, was borne slowly up the centre aisle. Mrs. Boucicault leaned on the arm of Henry Edwards. The anthem, "Lord, Let Me Know My End," was sung and then followed the ritual of the Episcopal Church. Seldom has it been more impressively performed than at this funeral in the Little Church. During the services "Rock of Ages," "Lead Kindly Light" and "Abide With Me" were sung by the choir, while John Little, the first tenor, rendered "I Heard a Voice From Heaven," during which Mrs. Boucicault's heartbreaking sobs were audible throughout the church. When the coffin was borne through the crowded churchyard, accompanied by the singing choir, the pall-bearers and the mourners, all heads were bared.

Ex-Judge Dittenhoefer, in accordance with a cabled request from Dot Boucicault, who is in Australia, was present to represent him. There was considerable curiosity to know whether Nina Boucicault would appear at the funeral. In spite of newspaper reports to the contrary, she was present in the body of the church, escorted by Edward H. Sothern.

Among those noticed in the church were the following:

F. F. Mackay, W. J. Ferguson, George L. Stout, John J. Jennings, A. A. McCormick, Harry Watkins, John Gault, George Maddox, George Sparks, Signor DeVivo, Frank Norcross, Charles T. Vincent, William Lytell, Chandos Fulton, Walter Lennox, Edward Goodwin, Colonel Allfriend, T. Alston Brown, L. J. Vincent, Alexander Fisher, John Thompson, Marshall P. Wilder, Fred. Rullman, Harry Braham, John P. Smith, H. B. Warner, Duncan B. Harrison, S. Miller Kent, A. H. Wood, Frank Goodwin, Fred. Berger, Mr. and Mrs. Edwin H. Low, William Birch, Daniel Harkins, John H. Bird, Charles Sutton, Joseph Holland, Frank Mordaunt, Charles W. Schaeffer, J. C. Padgett, James Dunne, W. A. Edwards, William Stuart, Judge Lachman, George Becks, Eli Perkins, Thomas Ricketts, John P. Smith, Rudolph Aronson, Dr. Leo, Max Freeman, Francis Wilson, Henry C. Miner, C. W. Burnham, W. L. O'Neill, Bauncy Maskell, W. F. G. Shanks, Mrs. E. L. Fernandez, Lillian Russell, Mrs. William Henderson, Marie Jansen, M. Loduski Young, Sadie Martinot, Mrs. Louisa Eldridge, Mrs. Augusta Foster, Mrs. J. L. Saphore, May Breyer, Mary Berger, Helen Bancroft, Mrs. Mary Barber and May Roberts.

The mourners and most of the pall-bearers drove to the Grand Central station, where a special, consisting of an engine and funeral car, conveyed the party to Woodlawn. The sky was overcast when the cemetery was reached, and the scene was solemn when the porters lifted the oak box containing the casket into one of the receptacles of the receiving vault. The pall-bearers uncovered and turned aside from the weeping widow that they might not intrude upon her grief at this last moment.

There was the clang of an iron door, the wafted perfume of flowers, and the mortal part of Boucicault, the most remarkable figure in the dramatic history of this century, was left to its eternal sleep.

AT THE THEATRES.

FIFTH AVENUE.—GOGGLES.

A comedy in three acts, translated by C. Byrne, from Les Petits Oiseaux by Labiche and Delacour.

Josiah Scoggins	Frank Mordaunt
Samuel Scoggins	W. A. Thompson
Job	Harry Vaughn
Charley	Louis Mann
Mr. Purchase	John F. Pyke
Wiggs	Edward S. Grant
Caroline	Esther Lyon
Kate	Ethel Grey

A friendly audience assembled at the Fifth Avenue Theatre on Monday night to assist in a favorable reception of Goggles, but the production gave so little cause for enthusiasm, that many of those present would have vacated their seats after the second act if they had not feared to offend the management.

Les Petits Oiseaux is a readable comedy in the original, and when interpreted with Gallic sprightliness, is no doubt entertaining. Sydney Grundy recently made an adaptation of this old-time favorite under the title of A Pair of Spectacles, which proved very successful in London, and is to be brought out at the opening of the Madison Square Theatre.

It was ostensibly the London revival that brought about the hasty and clumsy translation that was presented to a metropolitan audience last Monday. An attempt has been made in this version to localize the plot by the introduction of such choice slang as "working the growler," and various allusions to Delmonico's restaurant.

With regard to the acting, it may be said that the principals were rather shaky in their lines, and there was an evident need of additional rehearsals. It is extremely doubtful, however, whether the Fifth Avenue version could be made acceptable under the most favorable histrionic conditions.

Frank Mordaunt gave a clever, but somewhat perverted rendering of Josiah Scoggins. There was too much good-natured bluffness in his personation to accord with the sordid selfishness of the role. W. A. Thompson struggled to make his soliloquies interesting, but was only partially successful. His characterization will no doubt improve when he has acquired greater familiarity with the text.

Louis Mann was passably humorous as the scrapegrace son of Josiah, and Harry Vaughn did what he could with the thankless part of Job. Edward S. Grant gave a creditable character sketch of Wiggs. Esther Lyon as Caroline and Ethel Grey as Kate looked comely and made the most of their limited opportunities to show what they could do in the way of acting.

WINDSOR.—RICHELIEU.

Count de Baradas	Edwin Terry
De Mauprat	F. C. Mosley
Joseph	B. A. Langdon
François	Emma Forsyth
Julie	Victory Bateman
Marian de Lorme	Katharine Alvord
Richelieu	Louis James

On Monday, at the Windsor, Louis James played Richelieu for the first time in New York. Mr. James' Richelieu, like all his personations, is vigorous, and like all his personations it lacks *finesse*.

Mr. Mosley played with his accustomed dash, and read with his accustomed incorrectness. Mr. Terry was vigorous and mispronounced about every fourth word. Mr. Terry is one of the crudest of the crude.

Emma Forsyth looked François, but in other respects was scarcely satisfying. She would benefit greatly by judicious voice-culture. Victory Bateman appeared to tolerable advantage as Julie.

The most satisfactory personation of the evening was that of Marion de Lorme, by Katharine Alvord. Miss Alvord acquitted herself so satisfactorily in the little part of Marion that we should be glad to see her in one of more importance.

THIRD AVENUE.—CORINNE.

A Spectacular Comic Opera Burlesque in three acts, arranged by Max Freeman.

Carmen-cita	Corinne
Michaela	Charlotte Fostelle
Juanita	Maud Dixon
Camilla	Mattie Roe
Don Jesse Jose	Roberta Crawford
"Salvator" Doncairo	James Sturgers
Tenny Remendo	Tony Williams
"J. L. Sullo" Escamillo	C. Brocolini

Corinne appeared in her new burlesque of Carmen at the Third Avenue Theatre last Monday evening.

Beyond one or two of the best known airs there is little in the piece that has anything in common with Bizet's opera.

An efficient chorus of pretty girls and a quantity of striking costumes added greatly to the attractiveness of the presentation.

Corinne is a bright and intelligent little actress and was loudly applauded for an imitation of Carmencita, which she did very cleverly.

The fooling of James Sturgers and Tony Williams was not particularly humorous. Charlotte Fostelle was fairly good as the fair, fat and forty Michaela. Maude Dixon and Mattie Roe played intelligently as Seville cigarette girls, but Roberta Crawford as Don José was awkward. C. Brocolini played the bull-fighter and the brothers Crawford played the bull.

Next week, Monte Cristo, Jr.

AMBERG.—DER FALL CLEMENCEAU.

Amberg's Theatre was opened last Friday with a German version of The Clemenceau Case. Emmy Neumann was exceedingly clever in the role of Isa, and Frau Moser-Sperner gave a racy character sketch of the Countess Dombronowska. The Pierre of Herr Tauber was conventional and noisy.

The piece opens with a studio scene in which the students, including Pierre, are drawing from a feminine model, but this model is not Isa. In the subsequent scene in which Isa is a model for Pierre after they have been married, Fräulein Neumann did not disrobe herself or even try to convey the impression of absolute nudity.

PEOPLE'S THEATRE.—WIFE FOR WIFE.

John A. Stevens returned to the People's Theatre on Monday night with his comedy-drama, Wife for Wife, in which he first appeared there just one year ago.

Mr. Stevens in his interpretation of Edward Walton, redeemed by his skilful acting and graceful appearance many shortcomings of the part. Richard Singleton was played by Thomas McCabe, whose utterance was very indistinct. Logan Paul gave an excellent portrayal of Dr. Vernon, and Harry Crandell was vivacious as Barney Elliott. Dan Kelly's impersonation of Archy, the "dandy coon," was singularly like the watering-place variety of burnt-cork artist. The treacherous and hypocritical George, as depicted by Loudon McCormick, was a hideously repulsive spectacle, the more so from the art with which the actor had surrounded it.

Etelka Wardell, who personated the heroine Edith, was graceful in appearance and but for an amateurish inflection which marked every sentence, would have invested the part with some power. Tessie Butler acted brightly and looked enticing as Grace Courtright. Mrs. Thorp did her very best to make something out of Euphemia Walton, the love-lorn old spinster, but it is difficult to extract much from a part which principally consists of the line "Call me Birdie." Emma Salsbury played Martha with animation. The scenery was the familiar stock. Next week, Paul Kauvar.

GRAND.—PAUL KAUVAR.

Edward J. Buckley's first appearance in New York as Paul Kauvar attracted a fair-sized audience at the Grand on Monday last. Mr. Buckley made a favorable impression as the hero. Henry Aveling gave a good performance as the Marquis de Vaux.

Lizzie Rechelle proved herself very effective as the heroine, Diane de Beaumont, while John E. Ince and Nellie Buckley acquitted themselves with credit in their respective parts. The rest of the company was up to the standard.

Next week, Walter Sanford.

KOSTER AND BIAL'S.—VARIETY.

The new features at Koster and Bial's Concert Hall this week include May Levington, who appeared to advantage in a *danse Hongroise;* Alice Conway, a late importation, who sang well, but danced better; and the Bealeleys in plantation melodies.

The Gaiety Skirt Dancers in their *pas de quatre* continue to bewilder the audience. Carmencita and Mme. Angot, however, still remain the strong features.

AT OTHER HOUSES.

The run of Madame Angot at the Casino is drawing to a close.

Sol Smith Russell will close his engagement at Daly's Theatre with Saturday night's performance of A Poor Relation.

Frank Bush and his company are providing a laughable variety entertainment at Tony Pastor's this week.

The Maister of Woodburrow is enacted nightly at the Lyceum, with Edward Sothern in the title role.

Herr Anton Seidl and his orchestra began a limited season of popular concerts at the Madison Square Garden amphitheatre last Saturday night.

The introduction of a sensational model feature has made the Clemenceau Case production at the Standard Theatre the subject of severe criticism.

Good Old Times remains the melodramatic attraction at the Fourteenth Street Theatre.

Beau Brummel is a continuous source of delight to Madison Square Theatre audiences.

This is the last week but one of The Merry Monarch's run at the Broadway Theatre.

NEXT WEEK:

DRAMATIC CONFESSIONALITIES.

By ALBERT E. LANCASTER.

Blanche Vining will open her tour with Caprice at Chicago on Oct. 26. Paul F. Nicholson is booking Miss Vining's tour and is receiving excellent time.

LONDON NEWS AND GOSSIP.

LONDON, Sept. 12, 1890.

Henry Pettitt and Augustus Harris's "new military, sporting and spectacular drama," A Million of Money, which was received at Drury Lane on Saturday night with many tokens of popular approval, is perhaps best described as "the mixture as before."

It is no disparagement to Pettitt to say this. That accomplished master of stage-craft may always be depended on to re-shuffle the old cards with dexterity. The pity of it is that so excellent a dramatist should be so often condemned to write (or nail) up to mere stage-carpenter's work.

That in a "modern melodrama," written to order for Drury Lane the "military, sporting and spectacular" elements should be much more in evidence than mere novelty was, perhaps, in the natural order of things inevitable. In A Million of Money there may be traced a bit of Formosa, a little of The World, a little of In the Ranks, a little Run of Luck, a little Pleasure, a little Youth—in fact, a little of everything except, perhaps, literature. But then, of course, literature would be out of place at Drury Lane just now.

For the rest A Million of Money is quite as much "up to date" as the latest topical song at the music-halls, and indeed in various ways it distinctly favors the music-hall method.

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More than the slightest sketch of the story would be unnecessary. Harry (the juvenile lead) is in love with Mary, a clergyman's daughter, but comes to grief through betting, while his false friend, the wicked major, (who would make Mary his) gives Harry away to the pastor and in other respects tries to queer the poor hero's pitch.

Meanwhile, Harry's uncle considerately dies and leaves our hero a million of money which for a while smooths his thorny path and enables him to confess that he has already married Mary. But the wicked major is still on Harry's track and seeks to work his financial and domestic ruin by means of a fascinating adventuress, a stolen cipher, a forged message, and other good old chestnut contrivances. At the end of the fourth act husband and wife are separated, not only *a mensa et thoro*, but by many hundred leagues of sea.

We know, however, that it is bound to come all right presently, so we don't worry any. In the fifth act misunderstandings are cleared up and flats are more or less joined and Mary in a dream sees her husband in difficulties on a reef in the Indian Ocean. So she calls him back, and, of course, he comes, and all ends happily.

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As regards *mise-en-scène*, A Million of Money merits very high praise. The race-course scene, the Welcome Club at the French Exhibition, and the interior of Squander Mansion are all arranged in the highest style of modern realism.

For the last-named set a "celebrated art furnisher" and co-religionist of the management has (according to the programme) "received carte-blanche," and has spread himself accordingly. There is also a highly picturesque representation of Wellington Barracks, with the British Army coming out, and the "Reef on the Indian Ocean" is in its way a thing of beauty.

The drama has been admirably well cast. Of the twenty-three principals, Charles Warner (leading man), Jessie Millward (leading lady), Alice Lingard (fascinating adventuress), Fanny Brough (soubrette), Harry Nicholls (low-comedy merchant), Herbert Standing (wicked major), and Charles Glenney (tragic character) deserved well of their audience. Though the last-named artist had but little to do, he did it so well that he really made the most genuine hit in the piece.

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Last night at the Criterion, Charles Wyndham's company (less Charles Wyndham) appeared in a revival of your Mr. Bronson Howard's farcical comedy, long known in those realms as Truth, but originally played on your side, as you will remember, under the title of Hurricanes.

Bronson Howard, who, as you know, is not altogether unconnected with the volatile Charles by marriage, has ever shown neatness of construction, ingenuity of incident and smooth dialogue. Truth contains several of these merits and is, in point of fact, superior to and more healthy than many examples that have appeared on the Cri's more or less classic boards.

It has a somewhat forcible-feeble third act, but then seldom will you find any play of this knockabout sort that can keep up an agreeable rattle right up to the fall of the curtain. I always like Bronson's work, and that's a fact, and I am right glad to hear he has made such a pile of dollars out of Shendoah.

I have not the pleasure of B. H's. acquaintance, but as you doubtless have, you might hint to him that if he offers to present me with ten thousand or so of those coins as a testimonial for the nice things said above, that I would indignantly refuse the same! So he can put *that* in his calumet and smoke it. The purse-proud playwright.

***

But to get back to Truth (not that I have herein any falsehood). Well, it was warmly received by a genial audience, many female members of which had, haply, because of the sudden spell of Summer that was on (and now seems "off") donned their most *décolleté* and un-Stuart-Phelps-like attire.

I mind me that when Truth was first played at the Criterion, now (ah, me!) eleven years agone, the audience seized on nearly every line (some of which were attributable to Albery, who "Anglicized" the piece much as Frank D. Marshall did B. Howard's Saratoga) they seized on these, I say, and saw, or affected a little bit of blue in them all. But last night's audience did not seem to any great extent in this wise.

No, the first production was in our Pink Dominos unregenerate days. Now we have changed all (or nearly all) that.

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The acting honors fell chiefly to T. G. Warren, light comedian and author of Nita's First and other plays. He played Wyndham's part, and played it well.

Giddens and Blakeley also scored, and Dion Boucicault's young son, Aubrey, seemed to have got rid of some of his previous self-assertiveness.

Helen Forsyth, William Terriss's lovely daughter, Ellaline, and Miss Emily S. Fitzroy (fresh from Australia), were all nice and pleasing the balance of the time.

The pugilistic entr'actes, however, which have lately come into fashion at our gilt-edged playhouses, were much missed.

***

George Edwardes, of the Gaiety, (who has again became a father this week,) is about to try on tour a new burlesque on the subject of Joan of Arc. Joan is to be played by Nellie Farren, and a Bold, Bad Duke by Fred. Leslie. It will contain much business relating to strikes.

So, by the way, will the new drama, The People's Idol, with which Wilson Barrett starts business at the New Olympic early in the Fall.

Many here were sorry to hear of the death of pretty little Lillie Grubb, who played at the Gaiety with the Daisy crowd.

The Fatal Fifth is the title of a new play by Edmund Gurney, which presently goes on tour.

Edward Terry will come back to his theatre anon, armed with a new play written by Arthur Law and called Culprits.

Sophie Eyre is again in London.

Willie Edouin has just merrily registered the 500th performance of Our Flat at the Strand.

Clement Scott (whose book, Poppyland, published by the *Stage* people has just run into a big new edition—the third) will lecture on "Thirty Years at the Play" at the Birkbeck Institute, Chancery Lane, on Oct 1.

We are now getting ready our swallow tails and sharpening our pencils for Irving's production of Herman Merivale's new version of the Bride of Lammermoor at the Lyceum. It will be presented on Saturday week, and its title (up to now) is Ravenswood. Some had suggested that the play should be called The Master of Ravenswood, forgetting that Fechter did a version with that name at the same house seven-and-twenty years ago.

GAWAIN.

"ENTERPRISE AND JOURNALISTIC ART."

Albany Evening Journal.

While many—no doubt a majority—of those who read Ignatius Donnelly's essay in THE DRAMATIC MIRROR of this week on "The Authorship of the Shakspere Plays" will differ from that ingenious fabricator of startling theories, none will read it without interest. And the advent of such a writer to the symposium of THE MIRROR newly emphasizes the enterprise and journalistic art of Harrison Grey Fiske, the editor of this leader of dramatic newspapers.

FAY TEMPLETON WITHDRAWS.

Allusion is made in another part of THE MIRROR to the troubles in the Hendrik Hudson Burlesque company. Since the page referring to this unpleasant condition of affairs went to press, the news has reached this office that Fay Templeton is to permanently sever her connection with the Hendrik Hudson company and the management as well.

Miss Templeton has instructed her counsel, ex-Judge Dittenhoefer, to notify the profession that on and after Saturday of this week her connection with the Hendrik Hudson company will cease.

A rough estimate of the receipts of Francis Wilson's seven weeks' stay at the Broadway Theatre places them at between $85,000 and $90,000, and it is thought that The Merry Monarch can be looked forward to adding $100,000 to the profits of the fortunate comedian this season.

FERGUSON'S SIDE OF THE CASE.

W. J. Ferguson made a contract with Mrs. Leslie Carter to appear in her company during next season. He notified her early in July that for reasons satisfactory to him he wished to cancel the contract. Her manager, Mr. Price, declined to assent to this. Thereupon he notified her that he refused to remain in her company.

No action having been taken by Mrs. Carter, Mr. Ferguson sent a letter early in September requesting her that if she insisted upon his appearing to commence an action at once so that the matter could be determined speedily with as little injury to either as possible. After that, through Messrs. Howe and Hummel, application was made to enjoin him from acting anywhere else during the season.

The motion came up last Friday before Judge Lawrence, ex-Judge Dittenhoefer appearing for Mr. Ferguson. The ground on which the injunction was based is the covenant in the contract in which Ferguson agreed not to play elsewhere. In opposing the motion Judge Dittenhoefer stated that there was no desire on the part of himself or client to make any attack on Mrs. Carter. If she had ability and means she was entitled to succeed; nor was it necessary for Mr. Ferguson to do this, as he could win his case on the incontestable legal propositions.

He said that the contract was wholly unjust and inequitable. It gave Mrs. Carter the right to discharge Mr Ferguson "if, after rehearsals or public performances sufficient in number in her judgment to determine the question, she is satisfied that Ferguson is incompetent. She could thus discharge him any day. It further permitted her to assign the contract to any person she saw fit. Should her venture prove a loss, all she need do to free herself from liability to Ferguson would be to assign the contract, say to her chambermaid.

Judge Dittenhoefer also criticised the covenant on which the injunction is sought. He said it was too broad and indefinite and in restraint of trade. While Ferguson was to perform only in the United States and Canada it required him not to perform for any one else "in any country in the world." This would prevent Ferguson from earning his living anywhere on the face of the globe, and it could be of no benefit to Mrs. Carter to stop Ferguson from playing, for instance, in Australia. The object of an injunction is to prevent an artist or star from drawing patronage away from the theatre in which he agreed to perform to some rival house.

MANAGER FLERON'S PLANS.

The Standard Theatre was the scene of considerable activity on Monday morning. Besides the ordinary business of the day Manager Fleron was trying to arrange the seats for the professional matinee on Tuesday, so that every applicant should be satisfied.

"This looks something like a success, doesn't it?" remarked Mr. Fléron to a MIRROR reporter, and the latter could not deny but that things had a prosperous look. "I intend to remain another week, or perhaps longer, in this city," he continued, "but of course I shall not do so unless I get time at a Broadway theatre. I shall then most certainly take the attraction on the road, though I cannot say when I shall open. Boston, though, will probably be my first stand.

"I am rapidly getting things into shape for the road. Wilton Lackaye, who is under engagement to T. Henry French, will be succeeded by John Kellerd, who has been most highly praised for the artistic merit of his work. In fact, Mr. Kellerd will be seen in the leading role on Thursday night, and I have engaged him for the run of the play.

"I have also contracted with Sybil Johnstone for the season, she agreeing to give me her exclusive services. Ben. R. Graham, formerly of the Boston Museum company, has been engaged to take Mr. Kellerd's part. Alice Fischer will probably remain with us for the present. I have secured Frank Tannehill, Sr., and Mrs. E. M. Post, and the chances are that the rest of the company will remain intact. Walter Lawrence has also signed to remain with me for a year, acting in a business capacity. We shall carry with us all the scenery, properties and costumes, which are my personal property, and I look forward to a successful season."

OBITUARY.

Joseph McCall, who was for a number of years treasurer of the Annie Pixley company, died recently in Philadelphia. He was about fifty-five years of age.

Mrs. Minnie A. Dorney, the wife of Richard A. Dorney, business manager of Daly's Theatre, died on Friday last at her home in this city, of consumption, after a year's illness. She was thirty-nine years of age. She leaves a daughter. The funeral too place on Monday morning at the Church of the Holy Innocents.

Ben Brown, an old-time actor, who had been ill for the past two years, died on Monday last, of consumption, at his home in this city. He was sixty years of age and leaves a wife and one child—a boy of thirteen. The funeral will take place to-day (Wednesday), the interment being in the Actors' Fund plot at Evergreens Cemetery.

Marie Hoch, the leading lady of the Berliner Theatre, Berlin, and at one time a member of the Amberg's Theatre stock company in this city, died in Berlin on Sunday last. It is not known whether her death was due to an accident or suicide, and an autopsy will be made.

GLEANINGS.

MRS. LESLIE CARTER has been rehearsing her part in The Ugly Duckling at the Berkeley Lyceum for the past two months. Arthur Dacre, a well-known London actor, will sail for this country on Oct. 25. He is engaged for her company.

OLUF MUSIN, the violinist, arrived from Europe on *La Bourgogne* last Sunday. He is booked for a tour of thirty weeks.

THE British princelet, George, of Wales, was present at a performance of Margaret Mather in The Honeymoon, in Montreal last week. During the interlude His Royal Highness went behind the scenes and congratulated the American actress, assuring her of a welcome if ever she visited England.

THE horrors and barbarities committed by the superstitious Puritans have furnished Marie Hubert Frohman with strong material for her new play, The Witch. There is an exciting trial scene which has been accurately arranged according to historical authorities.

MARJORIE BONNER, who is admittedly one of the handsomest women on the stage, has not yet signed for the coming season. She is spending a few weeks at the Orange Mountains. Last season Miss Bonner was leading lady of the Boston Theatre stock company and for two seasons she was with Margaret Mather.

W. H. THOMPSON, and Raymond Holmes have been added to the Ugly Duckling company. The production of the play will take place at the Broadway Theatre on Nov. 10.

CHARLES COWLES who did good work in a bad part in The Canuck, has since received several advantageous offers to create parts in new productions. As yet he has not signed with any.

A SPECIAL performance of Held by the Enemy was given at the Theatre Royal, Montreal, last week in honor of the United States Consul and the officers and members of the Hancock Post, G. A. R.

EDWARD T. HOYT has been re-engaged as stage manager with Louis James. This will be his fourth season with the company.

TONY PASTOR wires that his business in Cleveland has been remarkable, the S. R. O. sign being displayed each night.

ALTHOUGH Gus Heckler has received numerous offers to re-enter the theatrical profession, he has accepted a position as agent in this city, of an American Champagne Company.

W. A. BRADY'S After Dark company appeared at Galveston, Texas, last Monday night. The audience is reported to have been one of the largest ever seen in that city.

JACOB LITT telegraphs from Chicago that The Stowaway company opened at the Standard Theatre in that city on Monday to a large house.

EDWARD ROE, manager of M. A. Scanlan, wishes THE MIRROR to deny the statement made by certain theatrical papers that M. A. Scanlan had retired from the list of stars. Mr. Scanlan has no intention of closing. His health is improving and his business prosperous.

WHILE George W. Monroe of My Aunt Bridget company was singing his song "The Irish Jubilee" last Saturday at the Bijou a woman in the audience laughed until she went into convulsions. The actor had to desist until the ushers carried her out.

FRANK C. THAYER has been engaged for the business staff of Mme. Janauschek.

NELLIE MARKELL has been engaged by William A. Mestayer for a soubrette role in his new farce-comedy, The Grab-Bag.

ALFRED THOMPSON has postponed the production in Chicago of his new play, Bluff, until January.

W. C. BOYD has been engaged to go in advance of Shenandoah.

W. H. THOMPSON has been added for Mrs. Leslie Carter's supporting company.

ACCORDING to a telegram from P. Short, manager of the Olympic Theatre, St. Louis, The Private Secretary opened at that house on Sunday night to a larger audience than that which greeted the first production of the play in that city several years ago.

GUSTAVE FROHMAN has engaged George Lesoir for The Witch.

HORACE MCVICKER and family are in the city.

THE most remarkable evidence of the favor with which Nat Goodwin was received on the other side, is shown in the praise accorded him for his assumption of a Cockney character. The Gold Mine opens Mr. Goodwin's present American season. It will be followed by The Nominee and a one-act comedy entitled The Viper on the Hearth. Mr. Goodwin believes his present company to be the best that has ever supported him.

MRS. JOSEPHINE BROCKWAY, who is well-known to the theatrical and musical profession, has established the Creighton House in this city at the corner of Broadway and Thirty-first Street.

THE auction sale of seats for the opening of the new Garden Theatre, with Dr. Bill, next Saturday evening, took place on Monday afternoon, and was highly successful, the entire receipts amounting to $7,481.15. The choice of boxes was secured by George Kesler, who took box C at $100, while prices for seats ranged from $15 down to $1.25, the latter for the gallery seats.

1895. SEASON 1896.

Mr. HENRY R. TRASK will introduce

MISS BEBE VINING

IN

CAPRICE

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7TH WEEK.

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OF

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IN THE SUCCESSFUL COMEDY DRAMA

A FOOL RELATION

FRED'K G. BERGER, MANAGER.

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MISS LILLIAN OWEN,
MRS. MARY E. BARKER
MISS MERRI OSBORNE,
MISS HAZEL CHAPPLE.
MR. E. D. TANNEHILL,
MR. ALFRED HUDSON,
MR. FRANK LAWTON,
MR. R. F. SULLIVAN,
MR. GEO. S. STEVENS,
MAST. ALFIE HUDSON

THE NEW YORK JOURNALS:

"Mr. Russell won a decided success." New York Post

"Mr. Russell's style is refreshingly ingenuous." New York Tribune

"Like sunshine breaking through April showers." New York Herald.

"The first emphatic success in New York this season." Graphic.

"Surrounded with an air of purity and refinement quite refreshing." New York Journal

"Mr. Russell's part of Vale is played with quaint humor and delicate pathos." New York Times.

"It shows Mr Russell to be an artist of more than usual talent." New York Advertiser

"Mr. Russell's work in 'A Poor Relation' was Cruikshankian." Evening World

"A pure and refined comedy in which the inimitable Russell preaches a strong sermon." Mail and Express.

"A pure and kindly play, with a charming story, no noise and lots of fun. A combination particularly agreeable nowadays." Telegram.

"Mr. Russell is always a favorite and his reception last night was most enthusiastic. The new play made an instantaneous hit." Dispatch.

"That Daly's Theatre will be packed during Mr. Russell's engagement can be counted on as a certainty." N. Y. Sun.

"Mr. Russell succeeds in introducing to us an entirely new order of personage, similar to the drama in Scotch." N. Y. World

"An extremely well-appointed audience at Daly's Theatre last night after an unusual 'A Poor Relation.'" Herald.

"Sol Smith Russell disposed of his last engagement at Daly's last evening." Press

TIME ALL FILLED.

GEORGE S. STEVENS, STAGE DIRECTOR.

Mr. FRED. G. BERGER, MANAGER.

THE NEW YORK
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THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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NEW YORK - SEPTEMBER 27, 1890

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—MERRY MORMON, 8:15 P. M.
BIJOU THEATRE—HOWARD ATHENÆUM CO., 8:15 P. M.
CASINO—MISS ÉIGOT, 8:15 P. M.
DALY'S THEATRE—A POOR RELATION, 9:15 P. M.
FOURTEENTH ST. THEATRE—GOOD OLD TIMES, 8:15 P. M.
FIFTH AVENUE THEATRE—GOGGLES, 8:15 P. M.
GRAND OPERA HOUSE—PAUL KAUVAR, 8:15 P. M.
H. R. JACOBS' THEATRE—COMEDIE IN CORNUS, 8:15 P. M.
HAMMERSTEIN'S OPERA HOUSE—THE CANUCK, 8:15
KOSTER AND BIAL'S—VARIETY AND CAKEWALKING, 8:15 P. M.
LYCEUM THEATRE—MINSTRELS OF WOODWARDIA, 8:15 P. M.
MADISON SQUARE THEATRE—HOYT'S SAUCHOLL, 8:20 P. M.
NEW PARK—A PARLOR MATCH, 8:15 P. M.
PEOPLE'S THEATRE—WIFE FOR WIFE, 8:15 P. M.
PROCTOR'S THEATRE—ALL THE COMFORTS OF HOME, 8:15 P. M.
STAR THEATRE—THE SPORTS, 8:15 P. M.
STANDARD THEATRE—THE CHEMICAL CASE, 8:15 P. M.
TONY PASTOR'S THEATRE—FRANK BUSH COMIC, 8:15 P. M.
WINDSOR THEATRE—LOUIS DAVIS, 8:15 P. M.

THE NUDE IN DRAMATIC ART.

WE are not living in the seventeenth century. No EVELYN levels his lance at the "debauched comedians" because "plays are now become a licentious excess and a vice and need severe censors that should look to their morality," and because "the stage is degenerated and polluted by the licentious times." The tiring rooms of the actresses are not open to the fine gentlemen of the town as they were in the days of the dissolute CHARLES. There are no Sir HUGH MIDDLETONS about, hiring ruffians to besmear the faces of shrewish BUCK MARSHALLS with manure, scooped from the gutter. The vizard-mask is not worn to the playhouse by women because they are "decently afraid," as CYDER says, "of venturing barefaced to a new comedy till they had been assured that they might do it without insult to their modesty."

And yet, in the last decade of this enlightened nineteenth century, the stage of this metropolis is disgraced by an exhibition more disgusting than any that is recorded in the annals of the English theatre during that obscene period when the ruler of Great Britain was wont to sit in the royal box, flanked by his mistresses from the court, and watch the performances of his mistresses on the boards.

We refer, it is perhaps superfluous to say, to the disgraceful exposure that a shameless actress has been making at one of our theatres for a week past.

From day to day the sensational newspapers have lent their columns to the delectable business of advertising this unblushing show. Unscrupulous writers, in the hire of the management, have prostituted their mercenary pens in its defence, attempting to justify it on the plea of fidelity to "art"—to whose ethics, they pretend to believe, an indecent exposure of the person in public strictly conforms.

If it were necessary to seek a complete refutation of this subsidized sophistry we have but to look to the tone of the articles in the daily press and to the class of persons that crowd the theatre nightly, filled with morbid curiosity and salacious expectation.

The newspapers have chronicled the circumstances of the display of apparent nudity with more fidelity and particularity than they would bestow upon a display of transcendent dramatic genius. Droves of the sort of human cattle that cheerfully pay fancy prices for copies of newspapers containing obscene misprints, and that form the *clientèle* of the authors of novels dealing with lust or unnatural crime, pack the theatre to the doors that they may gloat on the crowning disgrace of the English-speaking stage.

And the woman who willingly consented to exhibit herself publicly, in a manner from which even a courtesan might shrink, leaps from obscurity into public attention—becomes a "star" in a single night—by the simple process of shedding her clothes!

It is not art that attracts the multitude in this case—it is prurience. The crowd cares nothing for DUMAS' *motif*; it wants to see a woman clad from neck to heels in fleshings. A nude statue or picture may be viewed with æsthetic pleasure; a virtually nude woman exhibited in a play appeals to base passions. The first case is art; the second is depravity.

The transparent excuse that the exhibition we have referred to is essential that the author may be properly interpreted, is worthy of those that conceived it. No warrant is given to an indecent costume because the dramatist intended it to be worn. Had DUMAS called for the appearance of Iza stark naked in the play—as she is supposed actually to appear in the novel—the actress would be justified, for the sake of "art," to respond to the demand, according to this line of reasoning.

But it is unfortunately too plain that the excuse is a subterfuge, invented to suit the occasion, and that no other motive than the motive of filling the house at any cost actuated the originators of this dirty piece of business.

It is not on the ground of public morals that THE MIRROR enters its strongest protest against this wanton show, it is not because we suppose that the lecherous-minded persons who attend it will suffer injury from what they see.

We protest because it is calculated to degrade the stage and the dramatic profession in the estimation of the decent men and women of this and other communities the class from which the stage derives its worthiest support, and on which its health—nay, its very existence—depends.

We protest because the far-reaching influence of this evil affair is likely to be felt by innocent people who are destined to suffer a share of the odium and disgrace attaching to the commission of such an outrageous impropriety in the name of dramatic art.

We protest because, if it is allowed to continue unrepudiated, it will put a damaging argument into the mouths of the active enemies of the theatre—an argument that will be just and unanswerable.

Can the American profession afford to remain silent on this matter?

Its members should protest, and in no doubtful manner, against a proceeding that would otherwise cause the forfeiture of a certain degree of public respect and esteem.

They should not hesitate to declare against the brazen actress who consented to become the instrument of the indecency; the mercenary manager who permitted it to be perpetrated on the boards of a heretofore respectable theatre, the mob whose brutal and unlicensed instincts drew them to the spectacle, and last, but not least, the pandering newspapers that helped the abhorrent scheme to pecuniary success.

THE death of the most remarkable playwright of the century is the absorbing topic of the week. We devote several columns to DUMAS BOUCICAULT'S extraordinary career, to which it is impossible to do ample justice within the confines of an ordinary newspaper article. Readers of THE DRAMATIC MIRROR will be among the many who regret the removal of this brilliant playwright, whose contributions to this journal, from time to time, have been read with pleasure and profit. Intercourse with the lamented author during the last years of his fruitful life revealed to us admirable qualities of heart and soul that formed a fitting parallel to his rare intellectual gifts.

PERSONAL.

PALMER.—A. M. Palmer intended to go to Chicago last Saturday, but was detained by the death and funeral of Dion Boucicault. He left Monday for a two weeks' absence, during which time he will conduct the rehearsals of the Madison Square company in A Pair of Spectacles.

BAKER.—Mrs. B. A. Baker has given her late husband's favorite cane to Aunt Louisa Eldridge, in accordance with his wish that she should have it to use when she played the Nurse in Romeo and Juliet. This cane was presented to Uncle Ben by Laura Keene's company when he was their stage-manager. Members of the company used to ask him what he required certain "business" for, and his reply was always "For instance." The inscription on the cane reads: "To Uncle Ben Baker—for instance."

PATTI.—Madame Patti promises us another farewell tour. It will be the third in the series, and it is set down for next season.

BOOTH.—Edwin Booth is still in ill-health, but he expects to be in condition to begin his tour with Mr. Barrett on Nov. 3 at Baltimore.

HOE.—General Sherman and Horace Porter have been elected honorary members of the Actors' Fund.

HOLLAND.—It is rumored that E. M. Holland will be the next Shepherd of the Lambs. The sportive gambols of the Club, by the way, have engaged the attention of the police courts. Irate boarding-house keepers in the vicinity protested against the midnight revels of a coterie of sleepless lambs. Action in the matter has been postponed until next month, when Judge Brady will be on hand to answer for his flock.

DAVENPORT.—Fanny Davenport has been ill for the past fortnight at the Westminster Hotel, under the care of Dr. Robert Newton. Pneumonia was the cause, but she successfully passed the crisis and is now happily on the road to speedy recovery. Although weak, she left for Minneapolis yesterday to defend her libel case.

HUNTINGTON.—The Albany *Argus* takes exception to THE MIRROR'S statement that Agnes Huntington had to go to London to win the distinction that eluded her here. "Miss Huntington, doubtless, has added to her laurels on the other side," says the *Argus*, "and on second thought THE MIRROR will doubtless agree that she was considered to be some consequence, both as a singer and as an actress, before she left to make her recent bow to the London public." Miss Huntington, it is true, achieved some little success before she departed from her native land, but it was not to be compared to the transatlantic celebrity she earned by her visit to London.

LAUER.—Elsie Lauer made a little speech at Portland, Ore., on the opening night of The Prince and Pauper. She had but three minutes' notice, yet our informant says that "she delivered it before the curtain with as much grace as Mrs. Kendal might have done."

LOTTA.—The amount of Lotta's subscription of stock in the McVicker's Theatre Company is given as $20,000.

BERNHARDT.—Sara Bernhardt's manager says that she will play Sardou's Cleopatra during her engagement in this city, which will begin on Feb. 9. He adds that it will be the first American production of the play. Where does Fanny Davenport's promised representation come in?

ANDERSON.—It is said that the ranch in Colorado, which Mary Anderson-Navarro bought several years ago and stocked with valuable horses and cattle, is going to ruin.

BENNETT.—Johnstone Bennett couldn't stay away. She has gone back to Richard Mansfield's company.

BLAND.—Lionel Bland is said to have made a success as Chevalier De Nigander in Lotta's new play, Fleurette. The character is that of an *inoyable*, and the young actor makes it stand out as distinctly as did his representation of the senile nobleman in Fascination.

NEVILLE.—Richard Neville, of the *World*, is accused of having written the American version of Faust Up to Date, which is now on the road.

KOENIG.—Richard Koenig, who was for many seasons connected with Gustave Amberg's theatre, and who is as well-known to the American as he is to the German part of the profession and enterprises, has been engaged by Leor Wachsner, manager of the Deutsches Stadt Theatre, at Milwaukee, as business manager.

STERNROYD.—Vincent Sternroyd arrived here from Europe last Wednesday on the *Wisconsin* after an absence of three months that were spent pleasantly on the Continent.

ARRIVALS.—Mr and Mrs. Augustin Daly, Ada Rehan and Kate Forsyth were passengers on the *Umbria*, which arrived last Saturday.

DREW.—John Drew was unable to act as a pallbearer at Dion Boucicault's funeral on account of the necessity of the presence of the Daly company at the obsequies of Mrs. Richard Dooner.

GREIN.—J. T. Grein's Dutch version of Little Lord Fauntleroy has been produced in Australia. The local papers praise it.

LEE.—Amy Lee and her company is said to have made a favorable impression with The Clipper.

BRADDON.—Miss M. E. Braddon has just completed a play entitled For Better, For Worse. It was produced recently in London for copyright purposes. Good novelists rarely make good dramatists.

PADDOCK.—W. H. Paddock, formerly dramatic editor of the Albany *Express*, has resigned from that journal in order to fill a similar post for the Albany *Union*.

STANLEY.—It was by error that THE MIRROR announced that H. M. Stanley, the African explorer, had put off his tour in this country. He will open at the Metropolitan Opera House on November 5, under the management of Major Pond.

KENDALS.—Mr. and Mrs. Kendal are appearing in London just now in a play called All For Her. It is based on Dickens' "Tale of Two Cities," and has already been seen in America with Rose Coghlan in the principal role. It may form part of the Kendals' repertoire this season.

REHAN.—Ada Rehan is looking remarkably well since her return. She evidently thrives on work and travel.

MARLOWE.—Julia Marlowe will add another standard play to her repertoire this season—The Honeymoon.

MARLOWE.—Julia Marlowe is described by Henry Watterson, in the Louisville *Courier-Journal* as "an accomplished artist, with a chaste and winning personality, and earnest purpose and intrepid spirit."

STEPNIAK.—Sergius Stepniak, the famous Russian political agitator, is coming to America this season for a lecture tour. He will arrive about Nov. 4.

JEROME.—Jerome K. Jerome has become so popular in this country through his witty writings that the prominent photographers in New York and other cities have been besieged for the playwright's picture. Unhappily Mr. Jerome does not happen to be a vain man and the only photograph that Sarony has been able to obtain is one taken years ago. That, however, has been reproduced, with or without modest Mr. Jerome's consent as the case may be, and is proving a profitable speculation.

CONKLIN.—That enterprising theatrical manipulator of the Northwest, J. F. Conklin, intends to make money this season. He is arranging for the opening of the newly christened Lyceum Theatre, formerly Harris', in Minneapolis, and appears to be monopolizing most of the talent of the country. He doesn't know yet whether he will consent to manage the Minneapolis Exposition, as he has been invited to do.

WALDRON.—J. A. Waldron, the gifted dramatic editor of the Albany *Press*, is contributing a series of thoughtful and suggestive critical articles to its columns this season.

PALMER.—The story that A. M. Palmer endeavored to induce actors to desert from the cast of Goggles is false. Mr. Palmer's interest in that production extends no further than to see that the adapter has not stolen Sydney Grundy's thunder.

SEIDL.—Herr Seidl, popular Selections and beer, form an attractive combination at the Madison Square Garden. The experiment is likely to prove pecuniarily successful.

ABBEY.—Henry E. Abbey is stouter than he was when he trod the New York pavement last. His face has a ruddy glow and his eye is as bright as a new dollar.

CRANE.—W. H. Crane says that the American public is hungrier for American plays just now than at any time within his recollection.

DIXEY.—Henry E. Dixey played in Portland, Ore., last week. A telegram states that his receipts for the seven performances reached nearly eleven thousand dollars.

HALL.—Pauline Hall is not afflicted with cranial enlargement. She presented herself to staid Philadelphia on Monday night in Amorita—not as a star, but as a member of her own company.

SCANDALOUS.—Fisticuffs are fashionable just now in London lobbies. First Whistler thrashed Augustus Moore, and now it is learned that Joseph Hatton struck a brother-journalist and Oscar Wilde's brother sparred with an antagonist in the Lyceum on the first night of Irving's production of Ravenswood. From a Sixth Avenue dive to London's leading theatre is not such a long jump as might be supposed.

COMSTOCK.—When Anthony Comstock might be of some use he is always quiescent. The disgraceful exhibition at the Standard was made the subject of a complaint to the police by somebody, but the detectives sent to investigate have become so blunted by connection with the Tenderloin Precinct that they can see nothing unlawful in the appearance of a partially naked woman in public. If this was not the real reason their failure to interfere must be regarded as suspicious, to say the least.

THE USHER.

An Usherine

Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Daniel Frohman's Prince and Pauper company have sent $25 to the widow of Uncle Ben Baker.

If other friends of the good man wish to testify their esteem for his memory by similar gifts THE MIRROR will be pleased to acknowledge them and place them in worthy Mrs. Baker's hands.

As the suggestion for a benefit has not been acted upon, no doubt many of Uncle Ben's friends in the profession will be glad to embrace this practical method of showing in what love and esteem they held him.

From something that was said to me by a trustee of the Actors' Fund the other day I imagine that my remarks last week concerning the allowance made Mrs. Baker by the Board of Trustees of that institution were liable to misconception.

It was not so much the sum—$15 a week—granted to Uncle Ben's widow, as the period during which it was to continue, that excited my criticism.

The term specified runs to next June, or about forty weeks. Six hundred dollars seemed scarcely sufficient to cover the debt of obligation that the Fund owed its faithful assistant-secretary.

The trustee before referred to explains the action of the Board on the ground that its members thought their power to grant a pension did not extend beyond their term of office, and that the new Board could order a renewal of the payments if they saw fit. He added that the trustees were anxious to provide generously for Mrs. Baker's needs and that it was only the obstacle named that prevented the settling upon her of a larger sum for the rest of her life.

I was glad to hear this explanation, as it removed one unpleasant feature from the case. But it did not insure the future of the devoted woman for whom Uncle Ben toiled until he was stricken by death.

As a matter of fact, however, there was nothing in the constitution or by-laws of the Fund to prevent the trustees from carrying out their laudable intention. Had they made it a life pension they would have shown, as well as felt, the proper spirit, and if any succeeding Board revoked the order the responsibility for so-doing would not have been theirs.

If ever a case arose in which the Trustees were justified in straining a point, it was when Mrs. Baker's needs were made the subject of their action.

The London *Stage* is prosecuting a vigorous campaign against the Bogus Manager—an individual who seems to be ubiquitous in England.

The effort of the *Stage* to crush out this dishonest character is meeting with approval from the English press and profession, and as my excellent contemporary never does things by halves, he is likely to pass several bad quarters of an hour.

The Bogus Manager does not flourish to any alarming extent in the larger cities of this country, but he manages to show himself occasionally in the remote and lesser theatrical towns.

He is a hard customer, and his operations are a source of distress to many unfortunate actors who trust him not wisely, but too well.

Our girls of the burlesque and comic opera stage are no doubt in favor of Dr. Mary Walker's petition to Congress for the passage of an act designed to encourage women in dropping the habit of wearing skirts.

Dr. Mary's document avers that the Constitution of the United States guarantees, regardless of sex: the "liberty of limbs and vital organs," and it further states that "an amendment to the Constitution must be had in order to curtail a woman's rights to relieve herself of the burdens and undue expenses of the covering considered essential in civilized nations."

These declarations cannot fail to rouse enthusiasm among the bounding gazelles of the ballet. They will probably nominate Dr. Mary for the presidency in '92 and run her—trousers and all—on an independent ticket.

At last Dr. Talmage is to appear under appropriate auspices. The *Christian Herald and Signs of Our Times* has secured him for a series of performances at the Academy of Music in this city, beginning next Sunday night.

The *Christian Herald* is "working" its star in the most improved manner, to judge by a communication it has sent to me.

This states that "Dr. Talmage and the *Christian Herald* would be gratified" if I would make mention of the little accompanying "notice." And it adds that the Choicest Seats of the house are at the disposal of Editors and their friends."

The object of the Talmagean performances is said to be "to give New Yorkers a chance to hear Mr. Talmage without the necessity of crossing the bridge. The Academy has been secured at a cost of nearly $3,000 for the series.

New York has been dying for this opportunity.

The scene of the difficult acrobatic feats of the Hanlon-Volters, and the pantomimic agility of the Martinettis cannot fail to inspire the Doctor with renewed vigor and audacity. He may even venture, while the collection plate is going its merry round, to do a turn on the aerial trapeze.

New Yorkers will hear Dr. Talmage, without doubt. It will not be his fault if they don't hear him in Harlem.

MANAGER BUNNELL HAPPY.

G. B. Bunnell, the manager of the Grand Opera House at New Haven, Conn., was in the city early this week. He was quite enthusiastic over the recent formal opening of the seventh season of the theatre under his management.

"The opening was a notable event," said Mr. Bunnell to a MIRROR reporter. "We had to have two ticket sellers constantly employed and their efforts were taxed to the utmost. At 8 o'clock the standing-room sign was out, but they still crushed in, and when I made my appearance in a private box I received an ovation. The decorations and improvements made during the Summer were closely inspected and the general opinion was that the house was one of the prettiest in the country.

HE WILL NOT BOOK IT.

It was rumored on Monday that Gustave Frohman had refused to have anything further to do with the booking of The Clemenceau Case. A reporter called on him to ascertain the truth of the matter.

"Aside from all personal feeling or question of morality," said Mr. Frohman, "I object to such performances as that now given at the Standard on a mere business basis and as being financially as well as socially injurious to the profession and to theatrical ventures and property. I know whereof I speak, and I assert that all performances unfit for the attendance of good, modest women do, in the end greatly reduce the amount of money expended on theatrical amusements.

"True, the exhibition of nude women and the realistic representation of harlots and their ways draw crowds and fill the pockets of certain managers; but the mass of our people whose instincts are correct and purpose honest are antagonized and shun theatres where such performances are allowed—just as they shun rum-shops and other disreputable resorts—to the great loss of the good, or at least harmless performances which after all, constitute most of our theatrical ventures.

"Having said this much I wish it distinctly understood that I mean no personal offence to the manager or performers at the Standard. No doubt he never considered the matter in any other light than that of a financial operation, and that his judgment was correct seems amply proved. As for the actors, few of them are so placed as to be able to choose in such matters; yet to the honor of the profession be it said that several have, to my own knowledge, refused most advantageous and much-needed offers to take part in the play."

"But why are you so severe on this performance and yet are willing to book ballets, 'leg-shows,' etc.?" here asked the reporter.

"In the first place, I never book or have anything to do with 'leg-shows.' A ballet properly dressed and with proper surroundings gives no offence, because the girls composing it represent fairies or imaginary beings, not harlots, and because long habit has so familiarized us all with the conventional ballet costume that no suggestive thought is connected therewith. The moment that the costumes, poses or action are such as to make the exposure of the women a source of attraction, then the taste becomes offensive to public taste and morals.

"Camille shows us the vain efforts of a once lost woman to rise from her fallen position—she is driven back into sin and it kills her. When played by a great artist, and well understood, Camille is a most painful, but certainly not an immoral play. The same may be said to some extent of La Tosca, whereas The Clemenceau Case, at least as it is rendered at the Standard, appeals to nothing but the lewd curiosity of man. No pretence is made to regard either the play or the acting; men crowd the theatre to see a woman expose herself before them in a state of nudity, for to all intents and purposes the woman is nude, the flesh-colored, tight-fitting film that covers her being intended merely as a means to evade the law."

GLIMPSE OF THE GARDEN THEATRE.

There was a crowd of theatrical people and newspaper men at the private view of the new Garden Theatre last Saturday night, and the general opinion was that the new house is the prettiest in New York.

The general impression that the first glimpse of the interior gives is that its Louis XVI. decoration—white and gold—is decidedly appropriate. It produces a neat and cosy effect, which is not marred in the least by the turkey red plush of the orchestra chairs and the carpets. On Saturday night the walls were only partly covered in certain parts with a striped pink silk which is to be used throughout the house.

Although the theatre looks small, there are two galleries, and the seating capacity of the house is 1,200, its accommodating capacity being 1,600. Every seat in the house commands a view of the stage, which has been kept low so that the occupants of the first few rows can see as well as those in the rear, while the enclosure for the musicians is sunk below the line of vision.

Messrs. McKim, Mead and White are the architects of the new theatre, and their efforts for the comfort of the house's patrons are plainly seen. The proscenium arch has been brought forward to a line with the boxes, and the framing of the stage made as rich and elaborate as possible, with the result that the audience will feel unusual proximity to the stage. The drop-curtain, which is by Henry Hoyt, is a copy of Boldini's picture, "The Park of Versailles," in the time of Louis XVI., and it is decidedly pretty.

The proscenium opening is 60 by 50 feet, while the stage is 80 feet deep and 120 wide. There are six boxes. The proscenium frame is in gold, and above it is a representation in *papier maché* of "The Angel of Fame," by Philip Martini, an Italian sculptor of this city. From the top of the boxes depend garlands of carved marble flowers, caught up at either end.

A promenade above the gallery runs around the entire house, while from the dome hangs a chandelier with two hundred lights, half gas and half electric. This dome also serves as a ventilator. The house is fireproof in every part. It has fourteen exits, and the ventilation is declared to be perfect. The auditorium is connected with the roof garden, where there will be concerts next Summer. The stage is quite large enough for any ordinary attraction, while underneath it the cellar has been blasted twenty-five feet deep, giving facilities for the sinking of scenery. All the stage arrangements have been supervised by Benson Sherwood, who will have general charge of that part of the house. The direction of the theatre is in the hands of Samuel French and Son, as general managers. James W. Morrissey will act as business manager. William Gavan will have charge of the box-office.

The theatre will open next Saturday night with Dr. Bill. La Duchesse Martin was to have been the curtain-raiser, but the production of that little play has been postponed. Three dress rehearsals will be held this week.

On Monday the auction sale of seats for the first night took place at the Fifth Avenue Auction House.

A BOGUS MARIE WILLIAMS.

A woman who said she was Marie Williams, the English burlesque actress, was arrested in Chicago the other day, charged with drunkness.

The genuine Marie Williams writes to THE MIRROR from that city that the newspaper paragraphs concerning this matter have caused her a good deal of annoyance.

"I wish it to be understood," she says, "that I am not the Marie Williams who was committed to the Martha Washington Home. It is some party sailing under my name. I hope you will give this contradiction publicity in your valuable paper."

THE MIRROR is happy to grant Miss Williams' request.

THE BANKER RECUPERATING.

George Edgar is still confident of the ultimate success of The Banker. When a MIRROR representative met him in the shopping precincts of Twenty-third Street the other day, he said:

"It is my intention to take out Mr. Schonberg's play again, just as soon as the author strengtheps the first and second acts. The play is a good one, and I think the public will appreciate it when it has been altered somewhat."

PROFESSIONAL DOINGS.

AND now it is rumored that Mrs. Langtry is going to tempt the fury of the Parisians by appearing before them as Rosalind.

FRED. WILLIAMS, manager of Mora, issues every week an edition of *The Mora Weekly Herald*, a readable herald devoted to the interests of his star. The first page of the current number contains Madelaine Lucette's CHRISTMAS MIRROR story, "The Adventures of a $1 Bill."

EDWIN STUART is convalescing from a long illness in Chicago. He will travel with his company this season, but will not appear on the stage. Charles W. Travis is to take his place in the cast, while Mr. Stuart will act as treasurer. It is to be hoped that the Stuart Theatre Company will this season appear only in plays legitimately acquired.

GEORGE S. SYDNEY, who is hail fellow, well met, with almost every newspaper man in the country, has begun his duties as business manager of the Honest Hearts and Willing Hands company.

JOSEPHINE CAMERON and her manager, A. B. Anderson, are on the outs. The trouble is said to have arisen over a very trivial matter—the engaging of a property man. Miss Cameron claims that a small amount of money is still due her from her former manager, and the latter talks of suing for a very large sum.

LOIE FULLER appeared at the Elephant and Castle, London, the other night, in Yardley's burlesque of Little Jack Sheppard. As Miss Fuller had completely lost her voice the performance was reduced to pantomimic proportions.

FLORA MOORE has been discharged from The Hustler. Manager Davis states laconically that "she has been an intolerable nuisance to the management and the company." Mr. Davis says that the piece has been a financial success and has given satisfaction to the audiences. Mollie Thompson has replaced Miss Moore in the principal soubrette part.

THE Pittsburg *Dispatch* says that "the truth about Edwin Booth's health is not easy to obtain," because his representative very naturally sends abroad a statement that the reports of his illness are untrue. The facts are precisely as they were stated in THE MIRROR.

THE usual announcement is made that Daly's season will open with a comedy from the German.

"I don't care much for the play of Macbeth. Its passions belong to a bygone century. To-day people can't become rulers by simply cutting the throat of the man in power. The theme of Romeo and Juliet is love and that will be young no matter how old the world may grow, but Mac, the Ripper, you know, is rather out of date."—*Dion Boucicault.*

FANNY DAVENPORT will open her preliminary season in Philadelphia at the Chestnut Street Opera House on Oct. 27. She will produce Cleopatra for the first time in America at the Fifth Avenue Theatre on Dec. 8.

MINERVA DORR has been engaged by W. A. Mestayer for his new farce-comedy, The Grab Bag.

OBERO, the new dancer, who is to appear at the Eden Musee on Oct. 1, and who is said to rival Carmencita in her saltatorial agility, arrived from Europe on Sunday on the *Bourgogne*.

A SERIES of special Wednesday matinees of The Master of Woodbarrow will be given at the Lyceum Theatre beginning next week.

AN AMERICAN WIFE is the title of a new play by Sir William Young and Maurice Noel, which is now in the possession of Frank Dietz, the business manager of the Aunt Jack company.

WILLIAM E. MARSHALL'S painting of Alfred Ayres in Shylock is to be on view for a short time at the studio of Pach, the photographer, 935 Broadway.

A PROFESSIONAL matinee of The Clemenceau Case was given at the Standard Theatre yesterday (Tuesday) afternoon.

"THEY SAY"—and "they" this time means Manager H. S. Taylor and the press generally—that Joseph Haworth has made the hit of his life in Aunt Jack.

THE Theatrical Advertising Agents of America is now an established fact. According to its by-laws the object of this association is the protection of managers against imposition in the employment of agents, to combine in assisting managers in advancing their business interests, and to protect and assist one another in the pursuit of their calling.

JOHN J. MAGEE has been engaged to play the Irish Clock Peddler in Out of Sight. Wales Winter, who is a remarkably clever Yankee impersonator, will retain the part which he created in that play.

THE advocates of the "realistic" school must be pleased with the show at the Standard. It is in a line with their precious theories of art in its relation to human life.

A. B. ANDERSON says that he severed his connection with Josephine Cameron's company prior to the 15th inst., the date on which her season opened.

MYRON CLARK, manager of the Three Fast Men company, writes: "I noticed in the last issue of the *Clipper* that its Petersburg, Va., representative stated that The Three Fast Men, by Charles H. Hoyt, had played there on the 12th. Will THE MIRROR kindly state that the piece was written by Clarence Hoyt—not Charles H."

S. P. WEISIGER, THE MIRROR'S capable correspondent at Augusta, Ga., is visiting New York on his wedding tour.

ONE of the features of the production of Oliver Byron's new play, The Plunger, will be a representation of the Park Place station of the "L" road, including a panoramic view of the buildings in the vicinity.

LOTTIE WINSETT received a pretty floral testimonial recently for her acting in Inshavogue.

BOUCICAULT: A MEMORY

Until three years ago Dion Boucicault meant to me simply an illustrious name, associated with a singularly gifted mind and a restless personality. I had enjoyed many of his plays and found pleasure in his acting, but I had never met him personally.

Our pleasant friendship—which from '87 to the day of his death continued uninterruptedly—was brought about by the merest chance.

Several newspapers had taken advantage of the unfortunate publicity obtained by Boucicault's domestic affairs to attack his professional reputation. The injustice and cowardice of this onslaught aroused my resentment, and I wrote an article for THE MIRROR expressing the opinion that a man's public work ought not to be measured by the standard—real or merely rumored—of his private conduct.

This publication was not inspired by esteem for Boucicault—in point of fact I then shared, to some extent, the general prejudice—but solely by the desire to see fair-play in the always unequal fight between a noted personage, who has raised a hue-and-cry, and the newspaper press, which seldom resists the temptation to persecute a public man, particularly when the persecution seems to have the additional recommendation of popularity.

But the dramatist felt grateful for this crumb of comfort, and he expressed his feelings in a warm and characteristic letter. A desultory correspondence followed, and on his return from a provincial tour he called to see me, and our personal acquaintance began.

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Almost instantly the unfavorable opinions I had allowed myself to form concerning Boucicault, vanished. It did not take me long to discover that his heart was as large as his brain, his impulses superbly generous and his character—though marred by a few superficial defects—admirable.

I discovered that his sympathies were acute and easily enlisted. This man, called incurable by his enemies, was true to his friends and perfectly unselfish in all his relations with them.

It was to those that saw him in his home, when he dropped the mask of suspicion and the air of shrewdness that contact with the outer world taught him to wear abroad, that Boucicault appeared in his own proper person.

Here he was hospitable, genial and sympathetic; kindly in thought, witty in speech and willing at all times to pour forth that matchless flow of anecdote, reminiscence, and philosophy which placed him in the van of hearth-rug entertainers and dinner-table companions.

His heart was tender. As he valued money only for its convertible power his purse was always open to the needy. No one would go further to serve a friend in distress. A single case will suffice to illustrate this. Two years ago one of his intimate friends fell into pecuniary straits. Boucicault was not prosperous himself at the time, but he literally gave all the ready money he possessed—his last dollar included—to tide this friend over a shoal of difficulties.

That incident was hardly in keeping with the popular notion of Boucicault—the satyr-like cynic, whose mouth spat caustic and whose heart was ribbed with steel.

But that popular notion, like many other popular notions, was utterly unfounded.

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Boucicault was the prince of *viveurs*. He knew how to get the most enjoyment out of the routine of life.

He found delight in the phenomenal activity of his own brain. In his case work was not work; it was pleasure.

He told me once that as he grew old he had decreased the hours for sleep and recreation and increased the daily period of labor.

He went to bed at two in the morning and rose at five. After his matutinal coffee he wrote until ten. Then he breakfasted. The rest of the day was spent with his pupils, and a drive finished the afternoon. After dinner he returned to his desk and read or wrote until past midnight.

Slight in build, pallid in complexion, by no means muscular—he looked to be feeble, but his vitality was extraordinary, his capacity for sustained effort enormous, and his spirit as buoyant as a boy's.

* * * * * *

He was forever surprising his friends with some new and hitherto unsuspected accomplishment.

I remember one night in the Winter of '88, I was asked to dine at the house of a mutual acquaintance.

Course after course came on—an irresistible *cuvée au-pot;* a canvas-back, with celestial port-wine gravy; a salad, dressed with a regal sauce of mysterious ingredients, an *entrée* worthy of Delmonico's *chef*, and other gastronomic delights, finishing with a *demi-tasse* of delicious coffee.

"Who cooked this dinner?" we cried in astonishment.

"Boucicault!" replied our hostess.

And true enough, the dramatist had secretly prepared this feast without so much as removing his dress-coat during the operation.

He told us then that he had learned the culinary art in Paris during the revolution of '48, when he was obliged to remain indoors and cook for himself and a comrade.

One of his most toothsome dishes was a preparation of tenderloin steak, cut into fragments, rolled in mustard, salt and pepper, covered with fresh butter and cooked in their own blaze while held over a hot fire on a toasting-fork.

Boucicault called it "steak-in-a-minute," because it was soon prepared. He invented this method while serving as volunteer cook for a stag-hunting party in the Highlands of Scotland.

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He was Delmonico's most exacting customer. For twenty years he had either kept one of the bachelor apartments on the top floor, or made it his epicurean headquarters.

He was permitted to visit the kitchen when he wished to make a special dish, and to lecture the *chef* when that functionary failed to reach his critical standard.

A fine assortment of old wines and liquors was kept in the cellar for the exclusive use of this distinguished *viveur*.

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The old story that John Brougham was part author of London Assurance and had sold his interest to Boucicault, before its production by Charles Matthews, seems to have no foundation beyond Brougham's peevish talk and the readiness of people to give credence to such gossip.

It is easier to believe that London Assurance was the sole production of the man who wrote Old Heads and Young Hearts than to suppose that the author of Pocahontas had a hand in it.

Moreover, we have the circumstantial account by Boucicault of how he came to write his greatest comedy.

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Boucicault's age has been disputed. Many thought he was older than sixty-eight, but we have conclusive testimony from his early contemporaries that fix the correctness of the recorded age beyond cavil.

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During the last decade of his life Boucicault suffered the execrations of the press because of the developments in the Agnes Robertson divorce proceedings. And the matter has been revived by many of his newspaper biographers, who cannot resist the temptation to spit upon his grave.

I am familiar with both sides of this domestic story—for it *has* two sides, although the public has listened only to one.

I have heard the charges and counter-charges and the conflicting claims of Agnes Robertson and Dion Boucicault. And now that he is dead, I am free to say that throughout the course of the unfortunate proceedings he was actuated neither by unchivalric instincts nor by a desire to wrong his children.

It is harder to preserve silence under a pitiless fire of abuse which is unjust and undeserved, than it is to speak. But Boucicault bore it bravely.

When, for the sake of his young wife, he filed his answer to the last of the several divorce cases instituted against him, he yielded to an impulse that was misunderstood. And when, perplexed and harried, he finally consented to allow the decree to be obtained without introducing any testimony on his side, he made a supreme sacrifice for the sake of his children.

Misunderstood, deserted by fair-weather friends, assailed in every quarter, it is pleasant to reflect that the wife who braved brutal and misguided public opinion for his sake, gave him in the years that he needed it most the tender affection that was denied to him during his youth and vigorous prime.

"I can truly say," he said to Mr. Palmer a week before he died, "that the only true, disinterested love that has come into my life I have found since I married Louise Thorndyke. I am a poor man now, but at last I am happy."

Coming from the cemetery on Monday, Mrs. Boucicault spoke of her loss pathetically.

"No one else knew the sweet character of Dion," she said. "He was tenderness and devotion itself. A woman could not have been more thoughtful, more considerate. He never addressed a harsh or unkind word to me from the day of our marriage until his death."

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He left nothing but his plays. His will bequeathes all his personal property, without reserve, to his widow.

Although several millions of dollars passed through his hands during his career he neglected, with that happy insouciance of his, to insure his life, when he could have carried a $500,000 policy without feeling the drain in the slightest. There lies an obvious moral here.

I observe that Agnes Robertson, on learning of his death, sailed immediately for New York.

If her purpose in coming is to contest the will, it will be an unprofitable and an ungracious errand.

Dot Boucicault sent a cable to Judge Dittenhoefer from Australia on Monday. It was brief, but significant. It said: "Represent me at the funeral, etcetera."

As the cable tariff from Melbourne to this city is $3.75 a word, it is not likely that the word "etcetera" was sent without an object.

If "etcetera" means interference with the administration of the dead playwright's shrunken personal property, Dot's love for his father is indicated at the value which the latter set upon it.

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For thirty years Boucicault worked more or less on his autobiography.

This voluminous work not only relates the story of his career, but presents his views and an exhaustive exposition of his knowledge of every branch of dramatic art.

Judging from the fragments I have seen, when it is published this volume will be one of the most interesting and valuable contributions ever made to theatrical literature.

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I have not space in this issue of THE MIRROR to print the draft of an article Boucicault sent me ten days ago, or other interesting material in my possession that will form the subject of a future article.

I shall bring these rambling, hastily penned memories to a close with a brief letter from the dramatist—the last he wrote me. It was received the day after his play, A Tale of a Coat, was reviewed in this paper.

THURSDAY, August 21, 1890.

My Dear Mr. Firth:

The notice in THE MIRROR yesterday I scarcely know how to acknowledge.

The remarks you made pointing out the weaker points of my play opened my eyes to a shortcoming. I have called the piece for rehearsal this afternoon with the intention of remedying these matters.

I have tried to put forward a pure *American* drama, and I feel extremely grateful to find that effort recognized by THE MIRROR.

You are aware that reports have been in circulation that I was unable to compose new works, and that I was selling my old products in disguise.

You can feel, then, how important it was for me to produce an original play with some measure of success.

I have reason to suspect that Mr. —— and Mr. ——, representing a worthless gang, have been the persons who used certain journals to spread this report.

In my suit (which will be tried in October) against the New York *Times* I hope to ferret out these rats and expose their methods.

Accept once more my sincere thanks for your article, of which I shall make use on the trial.

Believe me, ever faithfully yours,

DION BOUCICAULT.

I am glad now that I was able conscientiously to give this comfort to the playwright. His play was too fine, too artistic to achieve pecuniary success, and, as Mr. Russell says elsewhere, the bitter disappointment hastened the end.

Let us speak no better of the dead than of the living, but let us be just to all.

When the truth is known—when years have passed, and the dispassionate historian of our stage analyzes this playwright's private life and personal motives—when malice has been buried, and prejudice has taken wing; when that time has come, Boucicault will be justly judged, and it will be found that his virtues outweighed his faults; that his weaknesses were the weaknesses common to all men, but in his case revealed to a pharisaical world with the frank unconcern that marks many a man of genius, and that there was more good than evil in his eventful life.

H. G. F.

GOOD BUSINESS BUT NO ROYALTIES

Charles S. Dickson, actor and playwright, was hurrying up Broadway when a MIRROR reporter met him.

"That movement for the abrogation of the two-weeks clause is one of the best that THE DRAMATIC MIRROR, which is always foremost in those matters, has ever undertaken," he said, "but while the paper is on the subject, would it not be a good idea to make a fight against wild-cat managers?

"I have often heard of plays that have not paid royalties on account of poor business, but here is the play of The Shatchen doing remunerative business in the West and the authors—not getting a penny of royalty. My cousin, Henry Doblin, has gone on to Cincinnati to enjoin the play."

A telegram from Cincinnati announces that suit has been entered there against W. W. Randall and J. B. Dickson, of this city. It is claimed that the five per cent of the gross receipts of each performance to which they were entitled under their contract has not been paid to the authors. A temporary restraining order has been issued.

Mr. Locke, of the firm of Locke and Davis, under whose direction The Shatchen is supposed to be touring the country was seen yesterday at his office.

"I know nothing whatever of this matter," he said, "but I suppose it had all been arranged by this time. Both Mr. Davis and Mr. Randall are with the company in Chicago and it is more than likely that matters are running smoothly now."

*** The space for "Open Time" in THE DRAMATIC MIRROR is 40 cents per agate line: One announcement (one date), 50 cents; for each additional date, 25 cents. Subsequent insertions at same rates.

OPEN TIME

The Following Dates are Offered to Traveling Managers. Write or Wire.

ALBANY, N. Y.—Proctor's Theatre, Oct. 2.

ALBANY, N. Y.—Jacobs' Opera House, Oct. 2, 23, 24, Nov. 6, 7, 8, 20, 21, 22.

BROOKLYN, E. D.—Novelty Theatre, Thanksgiving week.

BROWNSVILLE, TENN.—Opera House, Oct. 1—Fair week.

BOSTON, MASS.—Grand Opera House, Thanksgiving week.

BUFFALO, N. Y.—Corinne Lyceum, Nov. 10, week. Dec. 4-6, 18-20, Jan. 29-31.

BRIDGEPORT, CT.—Proctor's Grand Opera House, Oct. 8, 9, 10, 11 30.

CHICAGO.—Clark Street Theatre, Dec. 14-Feb 1.

CENTREVILLE, S. D.—Centreville Opera House, Fair week Oct. 7-10.

CLARKSVILLE, TENN. — Elder's Opera House, Oct. 6, Fair Week.

CHICAGO, ILL.—Litt's Standard, Nov. 9, Dec. 21, Jan. 11, Feb 15

DULUTH, MINN.—Sue-Lyceum Theatre, open time after March 1.

ENGLEWOOD, CHICAGO.—New Timmerman Grand Opera House, October and November dates.

FAYETTEVILLE, N. C.—Opera House, Fair Dates. Nov. 13 and 14.

GALLIPOLIS, O.—Opera House, Oct. 16, 17, 18 (Centennial Celebration).

GALESBURG, ILL.—New Auditorium, Nov. 15 to 30.

HARTFORD, CONN.—Proctor's Opera House, Oct. 27, 28.

HOBOKEN, N. J.—Jacobs' Theatre, Dec. 18, 20, Jan. 26-28.

LANSFORD, PA.—Sept. 25, 27, Nov. 1, 15, 20, 29.

LOCKPORT, N. Y.—Hodge Opera House, Thanksgiving, Christmas, New Year's.

LOUDONVILLE, O.—Opera House, Fair Date, Oct. 9.

MONTREAL, CAN.—Academy of Music, Sept. 8, week; Oct. 13, week; Oct. 29, week.

MILWAUKEE, WIS.—Bijou, Nov. 9, 30, March 8.

NORFOLK, VA.—Lewis Opera House—Open time.

NEW YORK.—Jacobs' Theatre Jan. 12, week.

NEW HAVEN, CT.—Proctor's Opera House, Oct. 17 to 25.

PORTLAND, ME.—Portland Theatre, Oct. 13, 14, 15, 16, 20, 21, 22, 23, 24, 25, Nov. 6, 10, 11, 12, 13, 14, 15, 20, 24, 25, 26, 27, 28, 29.

PATERSON, N. J.—Jacobs' Opera House, Oct. 1, Dec. 22-24, Jan. 7, 22, 29, 30.

PORT JERVIS, N. Y.—Lea's New Opera House, Thanksgiving, Christmas, New Year's Nights.

PHILADELPHIA, PA.—Continental, Jan. 12, 19, 26, Feb. 2.

PARIS, KY.—New Grand Opera House, Open Time after Dec. 1.

PROVIDENCE, R. I.—Gaiety Opera House Oct. 6, week.

RALEIGH, N. C.—Metropolitan Hall Oct. 13-17.

ROANOKE, VA.—Opera House, Nov. 27 and March 30.

ROCHESTER, N. Y.—Academy, Nov. 17, 22, Feb. 2, 7.

SAULT STE. MARIE, MICH.—Soo Opera House, now Booking.

SYRACUSE, N. Y.—Jacobs' Opera House, Sept. 23, 27 Oct. 9, Nov. 3, 17, 18, 19, Dec. 17, 29, 31.

TROY, N. Y.—Griswold Opera House, Oct. 28.

TICONDEROGA, N. Y.—Wood's Opera House, September and Nov. 1 to 22.

WAYNESBURG, PA.—Opera House, Oct. 13-15.

WARRENSBURG, MO.—New Opera House, Oct. 22.

WESTFIELD, MASS.—Nov. 27, Dec, Feb. and March open.

WAPAKONETA, O.—Tonnemeister's Opera House, Sept. 29, week.

A PLEA FOR HUMAN NATURE

BY ALBERT ELLERY BERG

There has been an epidemic of realism of late, and certain literary doctors have been prescribing all sorts of remedies to save the drama from going to the dogs.

In France they have been advocating "Naturalism"; in England there is a fad for "Ibsenism," and Mr. Howells is never weary of telling us that what we really need is "Modernity." For my part the coming playwrights can sail under any flag they like, if they will only adhere to the *sine qua non* of a good play—Human Nature.

Was there ever a great dramatist that lacked the skill to delineate character or had no insight into the intricate mysteries of human life? So far as I am able to judge, Shakespeare and Molière possessed this faculty in a very pronounced degree, but, in holding the mirror up to nature, they by no means deemed it necessary to confine themselves to trivialities and commonplace models. They preferred the poetry to the prose of this work-a-day world. Nor did they discard plot and incidents for a "series of character sketches."

It is an open question whether any one devoid of imagination could produce anything but an ephemeral drama, and poetic imagination is rarely found in modern plays, while exaggerated emotion and false sentiment reign supreme. Equally conspicuous by its absence is an artistic reproduction of real life.

The absurdities and conventionalities of melodrama are tabooed by refined theatregoers, but the popularity of melodrama with the common people proves that the masses hunger for plays in which an air of romance and self-sacrifice is thrown around the joys and sorrows of every-day existence. In the melodrama of popular acceptance the heart-interest must be sustained at all hazards. There must be a disturbing element to arouse interest, a comic element to provoke laughter, and a pathetic and sympathetic element to draw tears. While all this is not to be ridiculed, the cut-and-dried mode of treatment is assuredly not to be commended.

The majority of melodramas presented to American audiences are of English origin. The theatrical carpenters who construct the plots of this style of entertainment to suit the scenery, all seem to have been graduated from the same school. They know almost to a nicety the claptrap sentiment that will evoke thunders of applause, and they never make any radical departure from approved methods for fear of displeasing the gallery. When the persecuted heroine exclaims with declamatory emphasis, "Is there not one man among you who is willing to protect me from that scoundrel?" and the *deus ex machina* pops up with the inevitable "Yes, I will!"—it is a thousand to one that the wrought up spectators that grace the family circle will give vent to their feelings by a round of vigorous applause. There is no gainsaying that the world abounds in women who have trials and afflictions of the most heartrending description, but the hysterical and woe-begone young woman who struts her hour upon the stage in an English melodrama is altogether too theatrical for "human nature's daily food."

The majority of the other characters are equally unnatural. Whoever saw in real life the type of cigarette-smoking, cuff-shooting rascal that we are asked to accept as a polished villain in these imported "Strand" concoctions. I am aware that no well regulated melodrama can afford to dispense with villainy in some form or other, but, in the name of common sense, why should the gentlemen entrusted with the task of making things unpleasant for the hero and heroine not be accredited with a modicum of genuine human nature as the propelling power of their rascally conduct?

The starting point of all the thrilling episodes that bring about the situations and climaxes of these plays is derived from the general acquiescence in the belief that there is a woman at the bottom of every irregularity in masculine deportment. Since the Garden of Eden episode is ostensibly the foundation of all plots built on these lines, would it not be just as well for the coming dramatist occasionally to throw in a dash of original sin? When he does, he will be hailed by the critics as a harbinger of joy untold. In my opinion the best character in The Wife is that of the villain. As personated by Nelson Wheatcroft, Matthew Culver is the embodiment of original and natural depravity. All his evil actions are prompted by a rational motive, and consequently he is a rational being, and not the mechanical puppet usually employed to complicate the plot and confound the hero until the climax of the last act.

Unfortunately The Wife, as a whole, and The Charity Ball, to an even greater extent, are constructed on a conventional plan. Nevertheless, it is encouraging to find the types of character portrayed, derived from American models, and not transplanted from the London drawing-room dramas. Neither Mr. De Mille nor Mr. Belasco are dramatists in the best sense, as they both lack creative power. The former supplies dialogue of a bright order, while the latter has the theatric instinct highly developed; but with the exception of Matthew Culver, they have not shown hitherto much originality in characterization.

Some years ago Edward Harrigan evolved a series of crude and boisterous farces of no permanent value to the American stage, but they possessed one unquestionable merit—they reproduce the characters and peculiar atmosphere of low life in New York with humorous fidelity. Mr. Harrigan was brought up amid the surroundings that he so truthfully depicts. It is to be regretted that his ability as a dramatist is rather limited. There is too much of the variety stage method in what he has written, and in lieu of a genuine climax he is very prone to wind up one or two acts with a general row. He deserves great credit, however, for starting a movement in the right direction, and it is surprising that other playwrights have not followed him in working such a fruitful field.

The claim might be made that Mr. Hoyt's farce-comedies satirize the follies of the day, but the antics and clowning expected of the performers more properly belong to the circus than the stage—in fact these farce-comedies abound in vulgar horse-play, and are distinguishable from a variety show only by the barest outline of plot. The author, who held the position of a humorous paragrapher on a Boston paper at the outset of his career, might have written something in the line of real comedy if he had not allowed his money-making proclivities to deaden all tendency toward serious work. His satirical skits of extortionate plumbers, irrepressible book canvassers, and other living nuisances that are tolerated in this good-natured republic, have no semblance to artistic character drawing, and can be considered only in the light of coarse caricature.

Probably the best comedy of American life that has been brought forward during the past decade is The Henrietta. It not only possesses the requisite ingredients of wit and comic incidents, but all the characters—whether serious or volatile—have their prototypes in the social caravan. Mr. Bronson Howard once told me that in his first play he endeavored to emulate the manner of Sheridan and Goldsmith, but the managers would none of it. He then reluctantly decided to become contemporaneous both in the subject and the dialogue of his next piece.

It is to be hoped that ere long more playwrights of the Howard order will arise among us—playwrights with true and refined dramatic instinct, with the ability to study and reproduce the spirit of our institutions, the power to portray the interesting types that pervade our cities, and with sufficient humor and literary training to write pithy and pointed dialogue. At present the list of "American" playwrights is, indeed, meagre—at least there are not many that have thought it worth while to turn their attention with artistic endeavor to the bustling and kaleidoscopic life of the new world.

Let it not be conjectured, from the previous paragraph, that I have become a convert to Mr. Howells' doctrine of "modernity." I hold that the drama is limited to no age, and that the romance of history and the legendary lore of love and heroism are fit subjects for dramatic treatment, but the treatment of historic and romantic themes requires more than ordinary talent. The universality of mind that separates Shakespeare from all other dramatists is a phenemenon of human intelligence that may never reoccur. Genius is a dower not bestowed on the average dramatist, but this oversight on the part of Nature should induce him zealously to study the works of the great poet who has justly been called the master of the human heart. No other dramatic poet possesses so comprehensive a talent for characterization, and his power of throwing himself into a given epoch, is, as we know, marvellous. It is true that in his plays we find instances of gross anachronism in detail, but these anachronisms never effect the essential truth of the delineation. Shakespeare may make a hero of the Trojan war quote Aristotle, or he may arm the Romans of Pharsalia with the Spanish rapier of the sixteenth century, but he never infects the language and sentiments of classical times with the conceits of courtly compliment current in the age of Louis XIV. In scenes of private and domestic life his knowledge of human nature enables him to paint with an equally firm and masterly touch the hero and the man.

The supremacy of Shakespeare's genius is also attested by the boldness with which he has introduced comic incidents and characters amid the most lofty and solemn events, and in so doing he teaches us that in human life the sublime and the ridiculous are side by side, and that the source of laughter is placed close by the fountain of tears. In answer to those who accused Shakespeare of having wanted learning, Dryden said: "He was naturally learned; he needed not the spectacles of books to read Nature: he looked inwards and found her there." To use Shakespeare's own metaphor, he found "tongues in trees, books in the running brooks, sermons in stones, and good in everything."

Thus, without going to the extreme of Mr. Howells' "modernity" and "series of sketches" mode of playwriting, the aspiring dramatist would do well to rid himself of conventional trammels. The stage has made great strides in mechanical details and scenic effects. We have boat races on real water and horse races with live horses. The scenery is often elaborate, and large sums are spent in costuming and mounting the plays of to-day, but a profound knowledge of human nature has not been extensively shown in our latter-day drama. The fashion plate young women and the drawling dudes that are reproduced on our stage may be faithful "phototypes," but the inanities and platitudes of commonplace existence as embodied in so-called society plays will never rank as dramatic literature.

The "coming" American dramatist must needs master the art of characterization. Let him throw theatric and literary physic to the dogs, and draw his inspiration from the complex nature of human life. Let him mingle romance and reality and idealize ordinary incidents with the glamour of poetic light "that never was on sea or land," but above all let him try to fathom the mysteries of the human heart, remembering at all times that "one touch of nature makes the whole world kin."

THE WEALTHIEST AMERICAN ARTIST.

Who is the richest person in the profession?

Emma Abbott. She is richer than Lotta, Jefferson, or Booth, although this trio have amassed large fortunes.

Miss Abbott's possessions are estimated to represent a value of $3,000,000, and that figure is not exaggerated. No other star on this side of the Atlantic can point to even an approximate accumulation.

In her operatic work Miss Abbott has been singularly and steadily successful. While other English opera prima donnas have come and gone, have enjoyed transient prosperity and reached ultimate disaster, she has industriously and conscientiously progressed to a position of enduring popularity. Her annual appearance has come to be viewed as an event in the principal towns and cities of the United States—New York alone excepted. Her company is the most numerous and excellent of any English opera organization of the period, and her business grows larger every season.

Miss Abbott is not interested directly in the profits of her tours. While under the management of Messrs. Wetherill and Pratt she received a large weekly certainty, and since Mr. Wetherill's death the same arrangement has been continued with Mr. Pratt.

It was to the shrewdness and skill of her late husband that Miss Abbott owed the rapid increase of her fortune. Mr. Wetherill was a remarkably judicious investor. He invested his own and Miss Abbott's funds to the best advantage, and the returns came quickly and richly. Whenever there was an active movement in stocks, Mr. Wetherill kept a close watch on Wall Street, and if he went into a speculation he invariably came out ahead.

With these and real estate investments, Miss Abbott's wealth constantly increased. Prudent and cautious, she has administered it wisely since the death of her husband.

When Mr. Pratt was in New York recently, he told a MIRROR representative it was among the possibilities that he might not be Miss Abbott's manager after this season.

"Our contract," said Mr. Pratt, "expires next Spring. It has not been renewed, and I may give up the onerous cares of operatic management for the easier work of handling a small comedy company.

"Don't misunderstand me. Miss Abbott is a gold mine. Every season she earns $30,000, and the management's profits are as much more. She is the most popular operatic star in the country. But there are many vexations and responsibilities attending the direction of a large opera troupe, and having sustained them for a number of years, I feel that the time has come for me to take a rest. Still, I may change my mind later, although I assure you that I envy the happy lot of a manager with a company of a dozen people, playing one piece, with no kicking tenors or growling bassos to assuage, and pat on the back.

"One of the greatest annoyances of operatic management is dishonest competition. The managers who don't pay salaries, don't give satisfaction, and don't care how dishonorable the tactics they employ so long as they can keep their heads above water, are very much in evidence just now. They travel on noisy pretence—not the genuine merit of their attractions. They try to coax your artists away with offers of large salary that they know they will never pay; they cut percentages with theatre-managers; they 'stand off' printers, and in other ways bring discredit upon operatic management and add to the trials of the responsible manager who pays his bills and therefore isn't equipped for an even competition.

"Of course, these operatic 'fakers' don't last long. The record of the seasons is strewn with their wrecks. Nevertheless, they are a factor, and a disagreeable one, in the calculations of the legitimate operatic manager. And when one is crushed under the wheels that he has himself set in motion another promptly takes his place and courts the same fate.

"They're a queer lot," said Mr. Pratt in concluding.

PLOT AND COUNTERPLOT.

Judging from reports that reach THE MIRROR, the Fay Templeton company has made money since its eventful engagement in this city closed, in spite of internal dissension, managerial quarrels and the many demoralizing features of a show that is without a trustworthy and authoritative head.

Mr. Unversagt's position is peculiar. He is the responsible manager and the furnisher of "backing"—the anchor to windward, as it were. But he has no control over Mr. Lykens, his associate, who runs things to suit himself.

The secret of Mr. Lykens' power lies in the fact that he has a personal contract with Miss Templeton for her services, and Mr. Unversagt is not slow to recognize that his industrious partner holds the trump card. Mr. Lykens, however, put nothing into the enterprise—except wind and the Templeton contract.

Miss Templeton is said to have formed a hearty dislike for Mr. Lykens, and wishes that she had somebody else for a manager. For the sake of the members of the company and because she appreciates the responsibilities of her present position she is not, however, likely to break her contract, in spite of the temptation to do so.

To Miss Templeton's credit it is to be said that she has worked hard for the success of the enterprise, and maintained her equanimity in the face of disturbing circumstances.

Those that claim to know say the reason for Mr. Lykens' annoying attitude to ... Mr. Unversagt lies in his expectation that he will be able to so disgust the latter with the association that he will be glad to pull out and leave the association in Lykens' hands.

But if this be the manager's little scheme it is not likely to work, inasmuch as Mr. Unversagt is reputed to have good staying powers and a constitutional indisposition to let anybody get the better of him. In this case he will probably not be sorry, if an opportunity arises, to sever Mr. Lykens' connection with the show.

THE WAY TO FILL OPEN TIME.

The cheapest, surest, quickest way to fill open time is furnished by the special department of THE MIRROR for that class of announcements.

Here the manager of a theatre in any part of the country can, at a trifling cost, bring such dates as stand open in his books conspicuously under the eye of every traveling manager on the road.

It is a method of announcing open dates that saves time, money and bother. It would cost $7 in postage, use up 350 envelopes and fourteen quires of letter-paper, and consume four days' labor to write to only a portion of the traveling managers that would see a single announcement in THE DRAMATIC MIRROR.

The proof of the value of our Open Time department is found in its growth in favor. This week it presents a large number of desirable dates to the attention of traveling managers.

NOTES AND QUERIES.

In order to settle a dispute will you answer the following questions: 1. What was the date of the first production of Erminie at the Casino? 2. How many successive nights was it produced during the first run, and how many thereafter, at the Casino? 3. Who created the part of Ravennes? W. A. MOORE, Denver, Col.

1. Erminie was produced at the Casino on May 19, 1886. 2. The first run of 512 performances was brought to a close on Saturday evening, Sept. 12, 1887. The opera was revived at the Casino on Jan. 16, 1888, running till May 12, 1888, and another revival occurred on Nov. 22, 1888, when the opera ran till Jan. 4, 1890. 3. W. S. Daboll.

Will you please inform me, through your valuable paper, where a collection of theatrical manuscripts, relics, play-bills and programmes of the contemporary stage is to be found? Also who publishes the programmes of the city theatres?

JOSEPH SELBY, Troy, N. Y.

Joseph F. Sabin, of 21 Ann Street, New York, deals in theatrical engravings, etc. Thomas J. McKee, of 136 Broome Street, New York, has a valuable private collection. Among publishers of New York city programmes are Leo von Raven, 13 East Fourteenth Street, and F. V. Strauss, 120 Walker Street.

To decide a friendly controversy would you kindly inform me approximately of the age of the actress, Margaret Mather, and where she was born.

A. D., New York.

Margaret Mather was born near Toronto, Canada, on Oct. 21, 1859.

Will you kindly inform me who Mr. Lawrence Barrett's New York representative is, and what is his address.

S. T. G., New York.

Jerome Eddy, 23 West Thirtieth Street.

Will you explain in THE MIRROR something about trial matinees at New York theatres. How are they gotten up, and about what expense would the author have to defray apart from the services of the actors?

AUTHOR, Boston, Mass.

Apply to Gustave Frohman, 49 West Twenty-eighth Street, New York city, who has had considerable experience with authors' matinees.

AN ACTOR AT OBER-AMMERGAU.

Scarcely a journal or magazine that has been published in England or America within the last few months but has contained a more or less graphic account of the religious drama now being weekly performed at the foot of the Bavarian Alps. We have had "A Clergyman's Trip," "A Boy's Trip," and even the fashion journals have had "A Young Lady's Trip," but so far I have not come across any description of the play from an actor's point of view.

Of the journey there I can relate only the usual experiences of continental travelers, and of the ridiculous mistakes of the one-language tourist we have all heard enough. But I cannot refrain from one little story. I had been on an excursion to a village near Amsterdam, and was returning by the tram-car. I got into conversation with a jolly old Dutchman who spoke a little English. I plied him with all sorts of questions, in my search for information, until the poor man could stand it no longer, and said in despair: "Look here! Haven't you got a Baedeker."

The Rhine boat was crowded with pilgrims to Ober-Ammergau and as I had not secured my ticket or retained rooms there I was informed I was making a useless journey if I wished to be present at a representation. But as that did not happen to be my chief ambition in life this information did not seriously impede my digestion. However, on reaching Munich I immediately wrote to the Burgomaster at Ober-Ammergau and to my surprise received a reply to the effect that a ticket had been purchased for me and rooms engaged.

It is about a two hours' and a half "run" from Munich to Oberan and through lovely scenery. At the station I was soon surrounded by dozens of hack-men, but I determined to walk, and was soon upon the splendid mountain road which leads to the scene of the Passion play.

It was a gorgeous day. Who can describe the delicious perfume of the firs, the sunset seen through the waving trees and all the exhilaration of a mountain climb.

At Ettal I went into the Church and saw the miraculous Virgin and the child, but, alas! the age of miracles is past. The parents have given up praying to the image that once worked wonders.

I quaffed a huge glass of beer at the café hard by, said adieu to mine host, and in a short while my "Mecca lay before me."

Above the village, on one of the highest peaks, is erected a huge cross which glitters in the sunlight. And as the wayfarer for the first time sees the peaceful little homes as if protected by the sacred emblem that seems to pierce the vault of heaven, it looks, indeed, a fitting spot for the performance of the Passion play, which is regarded as a sacred duty by the villagers.

I found the Burgomaster's house besieged by a crowd of English, Americans, and divers other nationalities, but armed with my card and after a few words with the "Mary"—a long-haired and picturesque-looking lad—I shouldered my bag and he escorted me to the little cottage that was to be my resting-place for three days. A buxom German lass led me up a narrow staircase to a small white-washed room that, like "Little Jim's Cottage," was wondrous neat and clean.

After making arrangements with my hostess for some breakfast I went for a stroll through the village. It strikes one very strangely to hear the babel of tongues all around you. The English, of course, predominated.

About 5 o'clock on the following Sunday morning I was awakened by the village band which paraded the streets previous to the early mass. A light, drizzling rain was falling and it was with no pleasurable feeling that I contemplated an all day sitting in the open air. I hurried to the parish church, which was crowded with tourists and peasants, come in from the surrounding country. I had hoped to have seen the principal actors at the celebration, but I was either too late or else it had been administered to them in a private chapel.

Returning to my lodgings, I found that my landlady had goodnaturedly collected a heap of blankets, shawls, etc., for my use. Armed with these and a small flask of brandy I felt prepared for all emergencies.

I arrived at the theatre a few minutes to eight and had no difficulty in finding my seat in the very centre of the building. Fully five thousand people were waiting already for the performance to begin.

At eight o'clock the strains from an orchestra concealed beneath the stage hush the murmuring voices, and the chorus—numbering sixteen persons of both sexes clad materally in classic draperies slowly walked to the centre of the stage. The leader of the chorus first delivers himself of a long recitation expressly written for the event. And here I might urge that there is by far too much of this chorus business. It becomes monotonous and very tedious.

As the chorus concludes the curtains of the middle stage are drawn aside and the tableau representing a scene from the Old Testament is disclosed. These tableaux are supposed to foreshadow the new Covenant and each is admirably conceived and carried out.

The curtains fall and the acting proper commences with the entry of Christ into Jerusalem. On each side of the centre stage are two built streets on which come and go an army of some five or six hundred people—mostly peasants, who are thus doing "supes." Far back is seen Joseph Mazer, the Christ, seated upon an ass. I was considerably disappointed when I saw this man they had chosen, and for the third time, to play the leading part. He is over forty years of age, and has a decidedly *retroussé* nose—in fact, totally unlike all popular ideas of Christ.

The procession disappears up the street on the opposite side of the stage. The chorus enters once more, another tableau is shown, and so on until one o'clock in the afternoon.

It is not necessary that I should recapitulate each scene. I fear that like certain Americans, who sat near me at Ober-Ammergau, your readers would rate my description as being "kind o' dull!" I will simply and briefly allude to the incidents that particularly attracted my attention.

The whole undertaking of the Passion Play is under the supervision of a well-known stage-manager from Munich, and he has introduced two or three old-fashioned stage tricks that are entirely mistakes. For example, Christ is struck three times, the noise of the blow being made on the wings. The noise, however, was a little late in coming, and this raised irreverent laughter among the profane in the audience. It is, of course, very wonderful that these poor ignorant peasants are able to enact the play, as well as they do, but, to my mind, there was not one of them that seemed possessed of any real feeling. This, however, with the exception of "Mary" (the Burgomaster's daughter). Her face was a study, and when Christ was being led through the streets by the Roman soldiers, her cry of "My son, my son!" brought tears even to the eyes of the sceptical.

The scene of the Lord's Supper is an exact reproduction of Leonardi da Vinci's celebrated picture, but the bread and water is administered with the due ecclesiastical form.

The St. John was a young man whose principal occupation appeared to consist in posing. His hair was long and glossy, and the ladies among the audience voted him a very sweet young man indeed.

I should mention, too, the fact that the two leading characters were "made-up," that is to say their faces were thickly laid with powder. The Judas with his thickly matted hair and tanned face seemed much more in keeping with his surroundings. The man gave considerable force to his performance and made a capital exit when he rushed out to hang himself.

In conclusion, the whole performance filled me with sadness more than with anything else. I do not well see what good these Passion plays achieve excepting, of course, the important item of their putting many ducats into the pockets of the Ober-Ammergau peasant. In some respects the play is ghastly; in others dreary; in all, unnecessary.

VINCENT SEERNBOVD.

GOSSIP OF THE TOWN.

SPOKANE FALLS, one of the miraculous mushroom cities of the Northwest, now has a splendid theatre, the Spokane Auditorium, which was opened last week. Spokane's population is 25,000.

GUS BOTHNER writes: "Will you kindly expose Captain George H. Hamilton, manager of Miss Daisy Beverly—Silver Bird company. I enclose you a copy of his letter to one of my printers, which shows that they are pirating A Bunch of Keys. They played it at Sharon, Pa., on Sept. 11."

THE "two weeks' notice" clause has remained too long a feature of contracts between managers and actors.

CHARLES CRUMLEY, the actor, who killed Robert O'Neill a few weeks ago, was indicted for murder in the first degree last Friday.

BERGER AND PRICE, of the Lee Avenue Academy, Brooklyn, will manage Frank Bush next season, when that shining light of the vaudevilles stars in a play written for him.

ADA DEAVES will star next season.

LAWRENCE SULLIVAN, a cleaner at the Lee Avenue Theatre, Brooklyn, stole $164 from the till of that house last Friday, and burned it up. His friends made the loss good.

TWO new features of The Old Homestead, when it comes back to the Academy of Music on Oct. 6, will be a revolving snow scene and a boy choir of twenty-four voices.

WILLIAM GAVIN, who was in the box-office at Wallack's for a number of years, has been engaged by T. Henry French for the Garden Theatre.

THE WHIRLWIND will not be seen at the Standard Theatre until Tuesday evening—one day will be necessary to clear the atmosphere of the house.

AND now they say that it is doubtful whether Suzette or any other comic opera will be the opening attraction at Herrmann's new theatre.

JOHN L. SULLIVAN has signed to go to Australia at the end of this season. It is believed that he will play twenty-four weeks there, and then visit England, where he will appear for twenty-six more weeks, six of which will be given to London. J. C. Williamson, the Australian manager, will direct the tour, and it is probable that the entire Honest Hearts and Willing Hands company, including the managers, will go, too.

EDWARD GRAHAM, an employé of the Harlem Opera House, was burned about the face rather severely last Saturday by the premature explosion of a gun used in the performance of The Editor.

FROHMAN'S DRAMATIC EXCHANGE is going to be a conspicuous feature of West Twenty-eighth Street. The front is to be finished in iron and glass. At the top will be the words: "Frohman's Dramatic Exchange," worked out in iron in Gustave Frohman's peculiar handwriting, while the entire building, name and all, will be painted white.

LESTER S. GURNEY has been appointed assistant secretary of the Actors' Fund to fill the vacancy caused by the death of Uncle Ben Baker. Mr. Gurney has been connected with the Fund for the last four years.

DION BOUCICAULT was to have written an article on Sol Smith Russell for the forthcoming critical work, "Actors on the American Stage."

IN Cleopatra Bernhardt says she will use a relay of living, but harmless, snakes for the asp scene. Humph! Sarah will be milking a real cow on the stage next.

MANAGER E. D. STEVENS says he is determined that the Pearl of Pekin company shall be a highly respectable one. He has dismissed the chorus girl who tried to commit suicide by jumping from a steamboat a few weeks ago.

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Patrick Milligan	A sailor
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INTERESTING COMMUNICATIONS.

THE FOTHERINGAY.

To the Editor of the Dramatic Mirror:

SIR.—It may be an impertinence for an humble worshipper at the shrine of Thespis to call into question the dictum of its oracle, yet I dare to offer a mild protest against a sentiment which is given the prominence of the first page of this week's MIRROR.

Mr. Brander Matthews, in his essay on "The Theatrical Novel," practically endorses Thackeray's characterization of the Fotheringay as an adequate portrait of the theatrical heroine. Now, to my mind, the Fotheringay was always a blemish in the laurel-crown of the novel-king, and as one to whom the honor of his profession is dear I am unwilling to agree that the portrait is "true and natural."

But first, let us see who and what the talented (?) daughter of the elegant Mr. Costigan was. She had failed at her first appearance in London "from utter stupidity." Then it was that Mr. Bows, the little orchestra leader, "began to teach her how to act. He shrieked out, in his cracked voice, the parts, and his pupil learned them from his lips by rote, and repeated them in her full, rich tones. He indicated the attitudes and set and moved those beautiful arms of hers. Those who remember this grand actress on the stage can recall how she used always precisely the same gestures, looks and tones; how she stood on the same plank of the stage, in the same position, rolled her eyes at the same instant and to the same degree, and wept with precisely the same heartrending pathos and over the same pathetic syllables. And after she had come out, trembling with emotion, before the audience and looked so exhausted and tearful that you fancied she would faint with sensibility, she would gather up her hair, the instant she was behind the curtain, and go home to a mutton chop and a glass of brown stout; and the harrowing labors of the day over, she went to bed and snored as resolutely and as regularly as a porter." She was uneducated, and illiterate and stupid to a degree. This is what her preceptor says about her: "She has no heart and no head, and no sense, and no feeling, and no griefs or cares whatever. I was going to say no pleasures—but the fact is she does like her dinner, and she is pleased when people admire her." How is that for a typical actress?

Now, it may not be necessary to dissent from Mr. Matthews' proposition "that an admired and admirable performer may be lacking in intelligence if only he is gifted with the mimetic faculty and can embody the suggestions of a trainer of some sort, be he either stage manager or dramatic author," but I respectfully submit that such a person could never attain to anything better than a dull mediocrity, whereas the Fotheringay is spoken of by other characters in the novel, whose good judgment in such matters is not impugned, as an actress of extraordinary ability. She appears in London, takes the town by storm, and marries a lord.

The fact is, this whole episode in "Pendennis" is a slur on the theatrical profession, and it seems to me it is about time for some one to protest against the systematic libeling of actors and actresses that is now going on. It is very unfortunate that just at this time the celebrated Monsieur Got of the Théâtre Française should advance the remarkable opinion "that it is not necessary for a man to be endowed with great intellect to be a great actor; in fact that for the purposes of the stage, the less intellect a man has the better." Still we are not obliged to subscribe to this propaganda, though emanating from such a distinguished source, as we are at liberty to suppose that the fifty years' professional experience of an eminent "dramatic doctor" have added more to the effects of his second childishness, than to the soundness of his judgment.

Of course we all recognize the existence of a certain inborn quality which is the basis of success in the actor's profession: the so-called dramatic instinct, which no amount of intellectual effort can bring into existence, through which a man may have feeling and intuition without the power of critical analysis, but I hold that it must be coupled with the guiding power of the trained intelligence to be brought to its full fruition, and point to the fact that the great histrionic artists of all ages, the acknowledged masters, have been men and women of brilliant intellectual attainments.

There have been natural prodigies in all arts—such as Blind Tom in music. But who would think of setting up Blind Tom as a representative musical hero? Yet that appears to represent precisely Mr. Matthews' attitude towards the men and women of the stage. In fact, the Fotheringay had not even the natural dramatic instinct. She had physical beauty and a rich, deep voice, which was the sum-total of her endowments. A great actress, forsooth—a type of the people of her profession.

There is a great deal more that might be said on this subject but I fear I have already transgressed the limit of valuable space, which your indulgence migh allow me. In conclusion, I would suggest that the next critic of theatrical people would treat them as men and women, subject to the same conditions as the rest of humanity, with a little more to endure, perhaps, but in no ways a "peculiar people." And, in the meantime, it might be interesting to a large number of its readers to know if the representative organ of our profession sanctions the selection of the Fotheringay as the embodiment of those qualities which are most noticeable and most admirable among us. Respectfully, A. M.

NEW YORK, Sept. 5, 1890.

[The last paragraph of A. M.'s letter shows that he is lamentably deficient in an understanding of the relations of a journal to the opinions of its contributors. We do not feel called upon to express our views editorially regarding Mr Brander Matthews' selection of the Fotheringay as a prototype of the real actress. Sometimes we share the opinions of the writers of our signed articles; sometimes we do not. The editor of the *North American Review*, for instance, does not consider it necessary to state his position toward all the questions discussed by his contributors, nor do we regard our duty to be different from his in this connection.—Editor DRAMATIC MIRROR.]

FROM A PLAYGOER.

CINCINNATI, Sept. 17, 1890.

To the Editor of the Dramatic Mirror:

SIR:—There has been so much praise bestowed on THE MIRROR for the admirable articles appearing from week to week on its first page that little remains to be said. Still, I would like to add a moiety.

They are the *par excellence* of dramatic literature, in fact, they bear comparison with any periodical reading of the day.

Never has a dramatic paper given rise to so much wholesome argument as regards the stage. I have often taken up Sunday newspapers intending to read the things theatrical, and have found many of the news items and gossip copied *verbatim* from THE MIRROR. In some cases credit is given, in others, I regret, it is not.

I find your reviews of dramatic books very useful in selecting. I hope you will continue them. The Usher's remarks on his duties as a critic, in the issue of the 30th ult., were very forcible. They have the right tone

Though not a professional, I am deeply interested in the theatre and its future, and I wish THE MIRROR continued success in all its undertakings. Yours truly,

ROLLIN CUTTER.

LONDON DRAMATIC ECHOES.

LONDON, Sept. 12, 1890.

The Gilbert-Sullivan-Carte imbroglio in the law courts is assuming the proportions of comic opera. Gilbert basso profundo, Sullivan high tenor, and D'Oyley Carte great at counterpoint. Gilbert never was an agreeable pal and when a cynic gets old-fashioned British gout he becomes unbearable. Gilbert and Sullivan shared equally, and curiously enough Sullivan says Carte has treated him squarely, while Gilbert, who has had precisely the same treatment angrily demurs to it. The courts by their treatment of the case, so far, seem to be giving D'Oyley *carte blanche* to do as he likes; and the chorus at the Garrick, Savage and Green Room Clubs seem to sing "Happy be D'Oyley and Sullivan, too." Gilbert is studying "Patience."

THE theatric sensation with which September began was the strong paper on Ada Rehan's Rosalind in conservative old *Blackwood*. How much of it was written by Sir Theodore Martin, or how much by Lady Martin, who as Helen Faucit once played the character, cannot be known. It is creating as much talk in dramatic circles as did the papers by the late William Flaherty Stuart on Edwin Forrest furnished to the *Tribune* many years ago produce in New York.

JOHN COLEMAN and Robert Buchanan continue to beat the dramatic waters into the condition glorified by Longfellow in his "Wreck of the Hesperus"—of "card-ed wool." But their cards do not pull the wool over people's eyes. Coleman continues to cry "you stole my play that you call English Rose." R. B. responds: "Sure and we both stole it from the French." But it is now generally understood that the fight is Pickwickian, and originated in clever attempts at advertisement. English Rose is now called a Kaleidoscopal melodrama. Its shirting lines have all been seen before in a dozen Adelphi plays.

BRITISHERS who pride themselves in honoring the illustrious dead, should be ashamed of their forgetfulness of Mrs. Siddons. Dear, benevolent George W., of *Ledger* fame, come thou to the rescue! Thou hast placed a memorial window in St. Margaret's church; thou hast honored him after whom comes your middle name at Stratford-on-Avon; canst thou not repair Sarah Siddons' grave in the out-of-the-way churchyard of St. Mary's Maida vale and perchance give us her statue? The Queen of Tragedy lies under a gangrening slab of cement, inscriptionless, and with a half-obliterated line containing in crumbling letters a name world-renowned. Or perhaps Manager Palmer might repay his London hospitalities by organizing a benefit for the needed statue and tombstones. Mr. Bruce Joy, the great successor of Chantrey as a sculptor, is *en route* to New York. He is doing "sculps" for Mary Navarro (*vide* next "Cyclopedia of Biography), and could be engaged for the memorial to Sarah Siddons.

MIDDLEMAN JUDAH WILLARD continues the theatrical hero of the hour. His English Hour is about to ripen into American Day. As the time against his departure wanes, luncheons, Sunday dinners, and social ovations press as hardly upon him as those did recently on Stanley. No such large crowds as are nightly seen about his theatre follow even the Queen of Roumania in Wales, the Empress of Austria in the Appenines, or Prince Bismarck, the dethroned diplomat, at Homburg. Willard's mobile face, that is more than Delsartian in its ability to portray every shade of human passion and emotion, stares the Londoner from every photographic and print shop. His rich, mellow, versatile, far-reaching tones remain in the ears and hearts of thousands of auditors. What Patti has been to America in opera, Willard must prove in the drama. Withal, his personality is unassuming, frank, graceful and filled with natural and unassailed *bonhommie*. If Manager Palmer, who is to be the "middleman" between Willard and the "Goddites" of the gallery or the daughters of "Judah" of Saturday night, at his theatre, can only keep away those middlemen, the speculators, the public who "read, learn, and inwardly digest" THE MIRROR have a Winter of Content before them.

AMONG departures for America must be advised handsome Jack Barnes, who, lately living at Margate, has disposed of his seaside Lares and Penates and acquired new ones for permanent worship in the United States, where he will be a new "Uncle" Jack.

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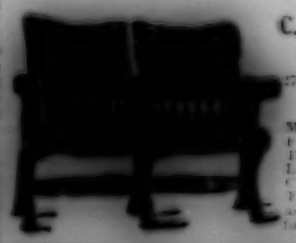

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TO CORRESPONDENTS.

The regular weekly letters of all correspondents must arrive at this office on Thursday, or early on Friday afternoon at the latest. When in doubt about the proper time to mail your letter you should consult the local postmaster. The letters of correspondents that do not reach THE MIRROR *office on the days specified will not be published.*

BALTIMORE.

The week closing 20 was a good one at all the theatres, big houses being the rule; outside, however, it was unusually dull, and nothing, even bordering on an incident, transpired to break the monotony. At Ford's Opera House, Gus Williams and J. T. Kelly appeared in a new farce-comedy, You and I, which proved funny enough to keep the audience in good humor, and for which purpose alone it was constructed. Both Williams and Kelly were seen at their best. There are ample opportunities for the introduction of their specialties, and these are always clever and amusing. The Babette of Florrie West was a decided case of too-much-of-a-good-thing. She is a good singer, a neat dancer, and a soubrette above the average, but there was too much of it; the performance would gain a good deal if about one-half of it were cut. The attendance was large. The management continues the good custom, suggested by THE MIRROR last season, of playing the national anthem at the close of the performance. Week of 22-27 J. T. Powers in A Straight Tip.

Richard Stahl's opera, The Sea King, was given its first production in this city by the W. J. Gilmore Opera co. at the Academy of Music last week, and the impression made by it was most favorable. The music is bright, melodious and catchy, and, if strongly reminiscent at times, it recalls old friends in new and welcome garb. It is the best work of the author that we have ever heard. He has entered into the spirit of the libretto, and handled the subject with tact and taste. There is plenty of scope for the sentimental and the romantic, and in these he is at his best. The co. was in the main good. Mark Smith, in the title role, was admirable. His voice was singularly fitted to the music of the part, and he sang it in a manner that showed him to be a musician. Besides this, he is an intelligent actor, and dresses the character in good taste. Ada Glasca sang the Princess excellently, and the Don Bamboula of R. E. Graham was the best thing we have ever seen him do. The chorus was good, the costuming handsome, and the stage setting rich. The audiences were large and cordial. Kiralfy Brothers' Around the World in Eighty Days began a week's engagement 22.

At the Holliday Street Theatre, Lillian Lewis made her initial bow here as a star during week 15-20 in Credit Lorraine. Both play and star were new to us and both were satisfactory. Miss Lewis is a handsome, graceful woman, with considerable dramatic ability, mobile, expressive features and a fine voice. Her performance of Lenora was a consistent, clever piece of work. The co. was very strong and rendered excellent support. Archibald Cowper played the sinister villainous minister of police in fine style and Lawrence Barston made the most of th part of the spy. The costumes worn by Miss Lewis were marvels of the dressmaker's art. The Two Johns Comedy co. 22-27.

Bart or Brothers' Minstrels closed a highly satisfactory engagement at Forepaugh's Temple Theatre 20 and gave an enjoyable programme, the specialties were all good and the singing, particularly that of Master Eddie Perry, the boy soprano, excellent. N. S. Wood in Out in the Streets 22-27.

Lester and Allen's picked stars had a week of crowded houses at the Monumental Theatre week of 15-20, and a good variety entertainment was given. Week of 22-28. T. Jack's Creole comb.

The Eagle's Nest was given at Front Street Theatre, last week, with a good co., headed by William Humphrey and Louise Raymond, and handsome and effective mounting. Minnie Seward in Life for a Life 22-27.

The Baltimore Lodge of Elks attended the performance of You and I at Ford's Opera House on 18 in a body, and presented Gus Williams with a handsome floral design.

Manager Tunis P. Dean has been out of the city for a week past, on business connected with the Harris circuit of theatres.

CLEVELAND.

Primrose and West 15-17 at the Lyceum to S. R. O. nightly. The company gave one of the best minstrel performances ever seen here. Lew Dockstader in Misfits made a hit. Of course Primrose and West were equal to everything as usual. The march of the Imperials was very pretty and novel. Alexander Salvini 18-20, large advance sale. The advance agent of The Drop of Poison company with Mary Shaw as the star, which was to have played at the Lyceum next week, has not appeared up to date. Charles Miller has telegraphed to different points, but cannot get any trace of the company. This seems as if the company had gone under. Emma Abbott drew immense audiences at the Opera House week of 15-20. Verdi's opera Ernani was given for the first time in many years, and was received with great satisfaction.

Tony Pastor opened a big week's business at H. R. Jacobs'. It is one of the few good specialty cos. on the road. Maggie Cline brought down the house with every song. Tony in his comic songs made a hit. Bessie Bonehill, English change artist, was received with great applause.

Manager Henshaw, of H. R. Jacobs', says that this season so far has seen the largest business of any season heretofore.

Marlande Clarke in Edmund Kean opened the Star to a large business 15.

CINCINNATI.

Herrmann's Transatlantiques at the Grand to good business week of 15-20. Roland Reed in The Woman Hater 22-27.

From the general scoring A Brass Monkey received during its week ending 20 at Heuck's, it can be truthfully chronicled that the skit is not finding favor in the wild West. George F. Marion, the ex-minstrel, as Jonah, was handicapped by his part and Flora Walsh's old role of Baggage was only fairly portrayed by Alice Evans. Otis Harlan is one of the few remaining members of last season's cast, and his work in a measure redeemed the shortcomings of the co. The piece was satisfactorily mounted. M. B. Curtis in The Shatchen 22-27.

Later On, with those two clever comedians, Fred Hallen and Joe Hart in the leading roles, captured the audiences at Havlin's during the week ending 20, and on several occasions the S. R. O. placard was displayed at an early hour. The support included Annie Lewis, Mollie Fuller, Mark Murphy, John E. McWade, Ada Somers and Millie Price, all of whom were satisfactory. The majority of the vocal selections introduced were novel, and met with an enthusiastic reception. Milton and Dollie Nobles 22-27.

Notwithstanding the fact that Around the World in Eighty Days has been regularly witnessed each season in Cincinnati during the past six years, the play has not lost its attractiveness, a fact that was amply attested last week at Harris' during its presentation at the hands of W. J. Fleming's co. Joe Farrell appeared to advantage in the comedy role of Passepartout, and George M. Kidder acquitted himself creditably as Phineas Fogg. Edith Crolius and Minnie Rees were well received in the more important female roles. Hearts of New York 15-20.

The Home of Vaudeville, as the People's Theatre is familiarly styled, was well attended last week, the attraction being Grieves' Burlesque co., whose roster included Zamora, trapeze artist; Rosa Lee, vocalist; George Austin, wire walker; the Bison City Quartet, Heider and Bowers, Cerito, the lady juggler and Mitchell and Lorraine. Rice and Barton's Rose Hill Burlesque co. 22-28.

George H. Cohen, treasurer of Charles Bartine's Circus, was in the city 15 in search of talent for his Winter show.

There is a conflict in dates at Heuck's for week of Oct. 5 between the Emma Juch Opera co. and the Williams and Kelly U and I comb., which will probably be satisfactorily arranged within a day or so.

Manager J. E. Fennessy increased his avoirdupois to the extent of fourteen pounds during his Summer farming experience.

Montgomery Phister's Soap Bubble is apparently finding continued favor on the road.

Professor Osier's dissolving views of Egypt were a feature at the Kohl and Middleton Museum this week.

The German Theatre will reopen for the season 22 and tri-weekly performances will be given.

Ed. Bloom, business manager of Herrmann's Transatlantiques, is a resident of this city. He entered the profession as advance agent for Ada Gray.

ST. LOUIS.

Julia Marlowe made her first appearance in St. Louis, at the Grand Opera House, week commencing 15. Business good.

The Charity Ball by the Lyceum Theatre Company drew big houses week of 14-20 at the Olympic Theatre.

Pope's Theatre had the familiar Beacon Lights for its attraction week of 14-20. Business large.

The Ranch King, with Joseph D. Clifton as the hero, assisted by his horse and dogs, did a big business at Havlin's.

The Standard did its usual big business with the Lily Clay's burlesque co.

The Exposition, with the only Gilmore, has drawn big audiences afternoon and evening.

The Michael Strogoff co. stranded after playing one week at the Standard Theatre. Business started off good, but fell off the latter part of the week. The trouble is reported to be the fault of G. W. Mitchell, the manager, an ex-circus man, who left the co. and went to Kansas City, ostensibly to obtain more money to pull the co. through, but he did not return. It is reported also that considerable money taken in during the early part of the week went with him. The members of the co., some of them at least, are pretty badly off. One of the principal members of the cast, a well-known actress, actually went three days without food. Another sold a $200 seal skin sacque for $50 to buy food. A benefit is being gotten up for them by Manager Smith of the Standard Theatre, who gives his theatre free, and Sam T. Jack, of the Lily Clay co., who furnishes his co. The benefit will be an extra matinee 19. The Great Western Printing Co. has donated the necessary printing. The gross receipts will be divided among the co. J. W. Murray has assumed the management and will try to tide his co. over its difficulties.

The receipts for the week of The Crystal Slipper at the Grand Opera House amounted to over $10,000.

Frank Murray, manager of Frank Daniels' Little Puck co., was in the city during the week, the guest of Manager John W. Norton, of the Grand Opera House.

Manager Joe Bayliss, of the People's Theatre, Chicago, was also in the city.

Charles O'Brien and his partner in the Crystal Slipper co. left that organization when their engagement at the Grand Opera House closed.

Julia Marlowe opens John Robb's new Lyceum Theatre, Memphis, Sept. 20.

Lizzie Williams, one of the brightest members of the Amateur Thespian Club in this city, joins The Old Homestead co. here 29. Miss Williams has attracted more than ordinary attention by her histrionic abilities during the performances of the Thespians.

Maud Gregory has left the Money Mad co. and returned to her home in St. Louis.

CHICAGO.

A. M. Palmer's co. opened at Hooley's in Aunt Jack, and it made a great hit. All the members were welcomed heartily. This week the co. will be seen in Saints and Sinners.

A Texas Steer could easily have run along for six or eight weeks longer at the Grand Opera House so great has been the rush to see it, but other arrangements prevent. There is no doubt that this is the best thing that Hoyt ever wrote. Herrmann's Vaudeville co. week of 21.

The County Fair continues to enjoy liberal patronage, and the Columbia has again assumed its proper place in the list of first-class theatres. The play is redolent of the green fields and farm, and the horse race is, beyond doubt, one of the most realistic and exciting finales ever seen on any stage. There remains another week of this drama.

Bluebeard, Jr., closed a most prosperous engagement at the Opera House. It is one of the most gorgeous spectacles on the stage and is elastic enough to permit of the introduction of numerous new features at intervals. This week Rice's Surprise Party in the World's Fair.

The Buff Opera co. has met with favor at the Auditorium. The members are all well known and popular. Iolanthe was given with success the first half of the week, and Pinafore and Trial by Jury the last half. This week Patience will be seen. Digby Bell, Laura Joyce Bell, Marion Manola, Louise Beaudet and Wallace McCreery have made hits in their parts.

At the Alhambra R. D. MacLean and Marie Prescott in the legitimate drama have had fair success. This week Shepard's Modern Minstrels.

Charles McCarthy in One of the Bravest has been received with favor at Havlin's. The sensational drama, Beacon Lights, this week.

The Haymarket has proved itself the popular house of the West Side, and Katie Emmet, in Waifs of New York pleased the patrons. Hallen and Hart week of 20.

H. R. Jacobs' Academy is another of the West Side theatres that has a large and growing clientage. The Great Metropolis did a fine business during the last week, and the old favorite Bunch of Keys will doubtless do the same this week.

At H. R. Jacobs' Clark Street Theatre A Bunch of Keys did well. This week The Boy Tramp.

The Dear Irish Boy had a prosperous week at the People's. This week that clever soubrette Ullie Akerstrom will be seen. This engagement is due to the burning of McVicker's, where Miss Akerstrom was booked for the week.

Will Burton made a hit in Tom Sawyer at the Windsor. The theatre is now in the throes of a lawsuit to determine who is sole lessee and manager. This week Katie Emmett in Waifs of New York.

Jacob Litt's Standard is meeting with success by presenting an excellent class of sensational dramas. The play 99 proved popular, and this week The Stowaway will be seen, with its professional reformed burglars, etc.

PHILADELPHIA.

The event of week 15 was the opening of Manager Fleishman's Park Theatre for its second season, with Fay Templeton and her jolly co. of burlesquers. The beautiful house was packed with a fashionable audience and presented a pretty sight. Miss Templeton created a furore in the Spanish dance she introduced in the second act. Edwin Stevens, a very bright comedian, who is pleasantly remembered here for his work in the Sea King, furnished a large part of the entertainment as Kill Von Kull, editor of the New Amsterdam *Kicker*, and divided the honors of the evening with Miss Templeton. The co. is composed of good material all through. There is plenty of fun, music, pretty girls, handsome costumes, etc.

Willard Spencer's popular comic opera, The Little Tycoon, was revived at the Chestnut Street Opera House 15, with new scenery and new costumes. J. H. Riley as General Knickerbocker, Madeline Lucette as Dolly, Laura Millard as Violet, Neil O'Brien as Lord Dolphin and Joseph Mealy as Teddy were excellent. The other parts were well taken. The performance was a finished one and was heartily applauded by a large audience.

At the Chestnut Street Theatre Marks' Internationals opened their second and last week 15 auspiciously. Several new features have been added to the bill, which makes the entertainment well worth visiting.

At the Grand Opera House the final week of the remarkably successful Summer opera season opened with Il Trovatore 15. The house was crowded and the performance afforded much pleasure.

The World's Fair at the Broad Street Theatre entered upon its second and last week 15. It has been shortened and greatly improved since the first production and is now a bright entertainment. Business fair.

At the Arch a well filled house greeted Vernona Jarbeau and her co. in Starlight, which is full of popular songs, pleasing dances and amusing situations.

Cleveland's Consolidated Minstrels opened to an immense house at the National 15. The performance was excellent.

At the People's Theatre, Kensington, Duncan B. Harrison and John L. Sullivan drew a large audience 15.

A large audience attended the Walnut 15 to witness Annie Pixley's new piece Kace. The play moved more smoothly than on the first night. Miss Pixley repeated her bright impersonation of the heroine, and the other members of the co. appeared more at ease in their parts.

At Forepaugh's The Blue and the Gray was played to standing room audiences most of week 15.

Dore Davidson and Ramie Austin opened to an immense house at the South Street Theatre 15. Business fair all the week.

At the Lyceum Frank Frayne and co. played Si Slocum to good houses week 15.

The Southern Cross was presented at the Continental week of 15 to fair business.

At the Kensington Dan A. Kelly's co. drew good houses week of 15 with The Shadow Detective.

Rose Hill's Folly co. did a big business at the Central week of 15.

Ed. C. Stevens, the comedian of the Fay Templeton co., has left to attend rehearsals of Poor Jonathan at the Casino in New York. Mr. Stevens' part in Hendrik Hudson is taken by Ed. Connelly, of Soap Bubble fame.

Pauline Hall's co. has been rehearsing at the Walnut all the week for their opening at that house 22.

There was quite a lively altercation at the Park Theatre 15 between Press Agent Giles and Treasurer Unverzagt, of the Fay Templeton co., in which the latter is said to have come off second best. Giles demanded money which he claimed was due him and Unverzagt refused to pay it, hence the difficulty. Manager Lykens says that Unverzagt put some money into the enterprise and has tried to usurp the duties of manager and run the co. to suit himself. Lykens has taken legal steps to prevent any more interference in that direction.

KANSAS CITY.

The popularity of the Still Alarm and Harry Lacy was well attested by the good houses which attended at the Coates 11-13. The Hess Opera co. week of 15-20 pleased in standard operas. The co. has some artists of rare excellence. Francesca Guthrie, who possesses a clear, strong and musical voice, with decided dramatic talent, made a pronounced hit. Monsieur Guille is a fine tenor and it is only to be regretted that nature did not deal more favorably with him in stature. William Mertens is a baritone of rare ability, and Riccardo Ricci is a fine basso. The only thing to mar the performance is the inefficiency of the chorus, which will doubtless be overcome as it becomes more familiar with its work.

Shepard's Minstrels did a good business at the Gillis week of 15-20. The introduction of some of the vocalists in the costumes of Gilbert and Sullivan's operas is a striking novelty. The Japs are very clever in their juggling.

James Herne's Hearts of Oak did fairly well at the Warder Grand week of 15-20. Mr. Herne is an actor of ability and his work was very satisfactory.

Newton Beers' Lost in London proved a good drawing card at the Ninth Street. The cast is an efficient one and the performance ran smoothly.

It is hardly to be doubted that the management of the Midland were imposed upon when they were induced to put That Swede in their house last week. The play is not worth presenting and the house had better been dark. Con T. Murphy was represented to have rewritten the play and was to personally direct it, and it was on the strength of his connection with the play that it was booked.

Will A. Moriarity, of Lost in London co., visited his relatives in this city while here.

George W. Henry, owner of the Warder Grand, was in the city last week. On the same train with him came Captain Jack Haverly. Though they met here by accident, it doubtless offered an opportunity for them to consult with regard to the Theatrical Trust they are forming.

The Kansas City base ball club has been sumptuously treated by local management of the theatres lately. They, with visiting clubs, attended performances at the Ninth Street, Gillis and Warder Grand last week. The boys lead in the race for the Western Association pennant.

Owen Buckley, the efficient door-keeper at the Gillis for several seasons, has just returned from a pleasure trip to Colorado.

The house will no doubt do a good business this week, as the Interstate fair opens at the Exposition building 22 for a week. A large attendance is expected from the country.

BROOKLYN.

Holmes' new Star Theatre had a most successful opening Sept. 15, McKee Rankin in The Canuck being the attraction. The house was filled in every part. Throughout the week business was good. The new house is handsome and commodious; and, as it owes its existence to an undoubted popular demand, its success may be considered assured. Hands Across the Sea 22. A Dark Secret 21.

Shenandoah packed the Park Theatre week of 15. It will be continued another week, and will be succeeded 29 by Stuart Robson.

There was no performance 15 at the Grand Opera House, the scenery for The Bottom of the Sea having failed to arrive. The house opened 16, and throughout the remainder of the week business was very good. Lewis Morrison in Faust 22. Two Old Cronies 29.

Work on Herrmann's new theatre has been abandoned for the present, but Professor Herrmann has engaged the Academy of Music for several weeks, and was to have presented the McCaull co. in The Seven Snabians 22. The bill will be changed 25 to Clover. The City Directory 29.

The new Fulton Theatre and Museum is to be opened 22 under H. R. Moore's management.

BROOKLYN, E. D.

Lotta, more charming than ever, captivated the immense audience that attended every performance at the Amphion week of 15-20. Musette and Fleurette was the bill for the week. Walter Allen, Will Rising and George Broderick lent the star strong support.

Paul Kauvar at the Lee Avenue week of 15-20 drew crowded houses. Ed. Buckley gave a fine impersonation of the title-role. Henry Aveling as Gouroc and Robert W. Drouet as General Delaroche did good work.

The Vaidis Sisters Novelty co. did excellent business at Proctor's Novelty week of 15-20. Good co., including Eddie Giguere, vocalist; Bratz Brothers, acrobats, Misses Mellville and Stetson, Eva Bell, A. O. Duncan, the ventriloquist, and the greatest trapeze performers in the country The Vaidis Sisters.

George A. Baker's Bennett-Moulton Opera co. in repertoire played to good houses at the New Lyceum Theatre week of 15-20.

May Davenport's Burlesque co. did large business at the Grand week of 15-20.

BOSTON.

The Soudan at the Boston has proved an immense success. The advance sales have been very large, and orders for seats for excursion parties have been received from all parts of New England.

Daly's co. at the Hollis Street opened in A Night Off Monday evening. The same bill was presented Tuesday evening and at Wednesday's matinee. Miss Nancy is down for Wednesday night. The Great Unknown Thursday night, and 7-20-3 will cover the other performances of the week. Next Monday James O'Neill opens for one week in the Irving version of The Dead Heart. Julia Marlowe Nov. 5 for two weeks.

The English Rose still sheds its fragance over the Museum stage, and will continue to do so until further notice. It is announced that Forest Robinson, one of the leading members of the cast, will leave the stock co. of that establishment on the withdrawal of the piece, he having been specially engaged for the production of that play only.

This week closes the engagement of DeWolf Hopper at the Globe. Next week comes Steele Mackaye's Money Mad.

The City Directory has been doing an immense business at the Tremont during the two weeks of its stay. It will be followed 29 by Edward Harrigan's Leather Patch. Later comes Hoyt's Texas Steer and Marie Wainwright in Twelfth Night.

Faust Up to Date is the attraction at the Park the current week, with Hilda Thomas as Faust, Martha Porteous as Marguerite, and Will Mandeville as Mephistopheles. Maggie Mitchell Oct. 6.

At the Grand Opera Kate Claxton is in her second and closing week. The bill for the present week is The Two Orphans. Kate Putnam 29, with a new play.

The Howard stage is held this week by C. Erin Verner in Shamus O'Brien.

The opening performance of the Bostonians in English opera took place at Music Hall, Monday evening. The piece was Robin Hood, which will run through the week.

Tom Karl arrived home from Paris a day or two since and at once entered upon his duties as resident director of the Bostonian's operatic school.

A new dramatic association has just been organized in this city by Charles L. Fletcher, one of our best amateur actors. It is made up of first-class talent, most of the members having had long experience on the amateur stage. It is to be known as the Adelphi. Six performances are to be given in Union Hall during the season, the first early in October.

The Mendelssohn Quintet Club, as organized for the season of 1890-91 left Boston last week for its annual tour through Canada and the United States.

SAN FRANCISCO.

SEPT. 24.

Dixey in Adonis drew better than in his Seven Ages and his three weeks at the Baldwin was more satisfactory financially at the close of the engagement. It will reopen when Crystal Slipper closes at the Grand Opera House, where the entire Baldwin staff has been transferred, preparatory to the opening of Crystal Slipper on Monday next.

This is Maud Granger's second and last week at the Bush. Inherited will be withdrawn Wednesday in favor of The Creole, for the remaining nights. The U. S. Mail 22.

The Fugitive continues in favor at the Alcazar, but A Man From Maine, Barry Meredith's military play, is in readiness for Monday. The Bells of Hasiemere will be seen after A Man From Maine.

T. W. Keene comes to the California, when Hoyt's Midnight Bell closes its engagement there.

Marjolaine at the Tivoli will be followed by The Privateer Monday, when a new comedian is expected to appear.

A Celebrated Woman was Sunday's bill at the Baldwin for the German Theatre co. It is by Scorbian and written for Mme Ottilie Genee. She and the comedian, Herr Von der Osten, from the Austrian theatres, have made a great hit.

Charles Wayne, Hattie Delaro Barnes and Emily Soldene have all retired from the Tivoli Opera House co. Mr. Wayne and Miss Delaro will go East, and Miss Soldene abroad, after resting here a portion of the coming Winter.

Theodore Roberts, Harry Bell, Paul Davis, James Carden, Russell Bassett, Laura B. Ellis and Kathalyn Barron, most of whom are native born Californians, played In Honor Bound, or Sons of the Golden West, last week at the Grand during a great celebration of the fortieth anniversary of the admission of California into the Union.

How peculiar things go sometimes; for instance: there was no opening last night at any theatre, while next Monday evening a first night occurs at the Grand with Crystal Slipper; Bush, with U. S. Mail; Alcazar, with A Man from Maine; while a new opera will be sung at the Tivoli.

Frank Kilday, Esther Williams, and Harry Mainhall with Maud Granger, are all San Francisco people.

Georgie Parker will be cordially welcomed at the Bush with the U. S. Mail.

Yoland Wallace, with Dixey, has worn such pretty wigs, that she has captivated the critics.

H. C. Wyatt, the Los Angeles manager, is here and has booked some good attractions for his house through Managers Jacob Gottlob and Alfred Bouvier.

Alfred Bradley, business manager and John C. Eckel, treasurer of the Dixey co., made some good friends while they were here.

Manager Al. Hayman returns to his home wearing the same sized hat and just as much the plain, courteous, approachable Al. Hayman as he was before he became the foremost director of plays, players and playhouses. He will remain only until Oct. 1. He is well pleased with his two good properties here, the Baldwin and the California, and the manner in which they are conducted by Alfred Bouvier and Harry Mann.

WASHINGTON, D. C.

Monday night, packed houses at all the theatres in spite of the fact that there was a brass band and torchlight "show" on the streets in honor of our conquering heroes from Creedmoor. A Dark Secret at the National maintains its popularity.

Out in the Streets, N. S. Wood's new play, has drawn well at Harris's.

The Parisians, Folly co. and Lester and Allen's Vaudeville co. week of 22-27, at Kernan's.

The Last Days of Pompeii opens at Atlantic Park 27.

CORRESPONDENCE.

ALABAMA.

HUNTSVILLE.—CITY OPERA HOUSE: Dark.—PERSONAL: I see in the armory of the Madison Rifles a splendid crayon of their Colonel, Patti Rosa.

EUFAULA.—SHORTER OPERA HOUSE: ITEM: James Milton Jr., former manager of this house, leaves here to make his home in Illinois, and his lease for the season has been taken by R. A. Hollis, by whom all Mr. Milton's contracts will be carried out.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: Cleveland's Magnificent Minstrels 9, 10 to heavy business. Charles Gardner in Fatherland was well received 12, 13.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE: George Wilson's Minstrels appeared to S. R. O. 16. Audience well pleased.

FORT SMITH. GRAND OPERA HOUSE: The initial curtain of the season was raised 17, when The Fast Mail was presented to a crowded house. Neither co. nor play are strong and the scenic effects were marred by poor mechanical work.—A special train was run from neighboring towns to accommodate those wishing to attend the opening performance of the season. Manager C. M. Johnson is absent looking after the interests of his Joplin, Mo., and Pittsburg, Kan., houses. Otto Wyatt is his resident assistant.

PINE BLUFF.—OPERA HOUSE: George Wilson's Minstrels 23 to a packed house.

CALIFORNIA.

SAN BERNARDINA.—OPERA HOUSE: McCabe and Young's Operatic Minstrels to a large and appreciative audience 8.—ITEM: Harry Lesher, after a retirement of five months, has again taken the management of the Opera House. Mr. Lesher has a more than local reputation of being an astute and successful popular manager.

LOS ANGELES.—GRAND OPERA HOUSE: An audience that filled every seat and brought forth the S. R. O. sign greeted W. J. Scanlan in Miles Aroon, and did a large business the rest of the week.—ITEMS: Fred. Hewitt, an erstwhile Angeleno and theatrically well known, is managing G. M. Cordray's road co.—J. Newton is with W. J. Scanlan as business manager, and like his illustrious namesake, is catching the apple as it drops, only in his case the fruit is golden.

COLORADO.

DENVER.—The Old Homestead at the New Broadway closed its second week 13. The business was good, though not equal to the $5,000 first week. Harry Lacy and The Still Alarm is now the attraction. The opening 15 was all that the management could desire in point of numbers. They had to stop selling seats up stairs, and down I couldn't see any vacant. The audience was very well pleased with the performance. The California Opera co., or rather what was left of it, closed a long season at the Fifteenth Street Theatre 14 and took to the road. Idaho Springs is the first stop. Alice Johnson, the leading member of the troupe, didn't accompany the party, but remained in town with friends. She has had some good offers, but has refused all so far, and intends to go to Paris for a course of study. A good house, which could have been better, saw Nellie McHenry in Lady Peggy 15.—ITEM: The improvements that are to take place at the Tabor this week will greatly add to the imposing beauty for which that house is noted. The dark paper is to be livened up, a three-and-a-half-feet sheet of

...ways placed around the auditorium, and electricity put in. Opera chairs of the best quality are also to be added. The regular season opens 22 with Robert Mantell.

LEADVILLE.—TABOR OPERA HOUSE: Nellie McHenry opened the season at this house 10 to S. R. O.

PUEBLO.—DE REPPER OPERA HOUSE: Nellie McHenry, supported by a good co., played Lady Peggy to large business 10, 12.——ITEM: Nellie McHenry's co. produced their new play Chain Lightning at the Grand in San Francisco with flattering success. Arrangements were previously made for its production here, but owing to a lack of scenery it was not produced here.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE: Rice's Pearl of Pekin drew large audiences 12, 13, giving the same satisfaction as on previous engagement. A Perilous Voyage 14-17. Kate Claxton was booked for 18, but for some unexplained reason canceled. A small audience witnessed James Owen O'Connor's version of Hamlet.——UNION HALL: Professor Grismold drew large audiences 13-15, giving amusing illustrations of mesmerism.——ITEM: Advance Agent Buckley of the Josephine Cameron co., formerly resided in Hartford.

NEW HAVEN.—GRAND OPERA HOUSE: The Vanity Sisters' Novelty co. was the opening attraction at this house 11 and despite the rain, standing-room was selling at 7:30. Hundreds were turned away. The changes wrought during the Summer were numerous, the lobby being done in white and gold, and the effect is dazzling. The auditorium was gayly decorated with flags and bunting until it looked like a miniature fairyland. So far for looks, but, for comfort, there are plush sofa chairs in the body of the house. The staff is about the same as last year. Pat Rooney opened for three nights 15 to big business. Mattie Rooney, although not yet in her teens, is remarkably talented.——PROCTOR'S OPERA HOUSE: Lewis Morrison 11-13 to large houses. Josephine Cameron in Camille 14, delighted a large and select audience, and 16 in Forget-Me-Not to a still larger one. The star and co. are excellent.——HYPERION THEATRE: Effie Ellsler 18.

MERIDEN.—DELEVAN OPERA HOUSE: A Perilous Voyage 13 to a good-sized audience. Nettie Etting, who played the heroine, is a talented young and pretty woman. George Wessels as Captain Practise, made a decided hit and received several curtain calls. Effie Ellsler in Miss Manning 15; fair business; co. good. Allen Wrightman presented to a good-sized audience Our German Ward 16. The singing of Miss Lillian Hadley gave general satisfaction.

BRIDGEPORT.—HAWES OPERA HOUSE: The Mask of Life 14-16 to moderate business. The piece is excellently staged and the roles are in the hands of capable players. Shenandoah (No. 2) 18. The cast has undergone a complete change and is at present composed of very mediocre people. The attendance considering the booming the piece has received, was decidedly light.——PROCTOR'S GRAND OPERA HOUSE: My Jack 12, 13 was well attended. Lewis Morrison's Faust 15, 16 was a revelation in scenic splendor; the shower of fire took the house by storm. Mr. Morrison as Mephisto gave a masterly interpretation of the role and received two curtain calls. Josephine Cameron 17, 18 in Camille and Forget-Me-Not. The performances were very unsatisfactory and business very poor.

BIRMINGHAM.—STERLING OPERA HOUSE: George H. Adams in He, She, Him and Her 13 to a good house. Lewis Morrison in Faust 17. The house was literally packed to the doors. Performance gave the utmost satisfaction.

NORWICH.—OPERA HOUSE: George C. Staley in A Royal Pass 11 to a good audience. Zeffie Tilbury week of 15-20 to big business.——PERSONAL: Lydia Thompson, Miss Tilbury's mother, is traveling with her. She looks almost as young and pretty as her daughter.

WILLIMANTIC.—LOOMER OPERA HOUSE: German's Minstrels to a full house 17. Best minstrel show that has been here for some time.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE: Gilmore's Twelve Temptations drew largely 13; Across the Continent 14, 15; good business.——ACADEMY OF MUSIC: The Little Tycoon attracted large audiences 12, 13. Amina, or the Shah's Bride, opened 15 before a large audience. Performance entirely satisfactory.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE: Cleveland's Magnificent Minstrels matinee and evening 11 to crowded houses. Jim the Penman 16; full house and audience well pleased.

MACON.—ACADEMY OF MUSIC: McCarthy's Mishaps 11 to S. R. O. Jim the Penman drew crowded house 17.

COLUMBUS.—SPRINGER OPERA HOUSE: Charles A. Gardner in Fatherland 17 to fair audience. Jim the Penman 18.

ILLINOIS.

QUINCY.—OPERA HOUSE: The Ranch King to a moderate house 11. Lilly Clay's Colossal Gaiety co. 14 to a very large house.

OTTAWA.—SHERWOOD'S OPERA HOUSE: Kindergarten 13; large business and well-pleased audience. Agnes Herndon as La Belle Marie 16; good house. The star and co. gave entire satisfaction.

DIXON.—OPERA HOUSE: Andrews Opera co., under the auspices of the Red Men, presented The Pretty Persian to a large audience 8. Play and co. gave general satisfaction. Ross Snow and Eloise Willard, supported by a satisfactory co., presented Town Lots 12 to good business.

ELGIN.—DE ROS OPERA HOUSE: Fitzpatrick's Rip Van Winkle drew a good house 12. A Legal Wrong was perpetrated on a small audience 15 with an efficient co. This play should be interesting but, with a few exceptions, was obviously weak in its most important characters.——ITEM: F. M. Morgan left 12 to assume his duties as representative of the Chicago Ideal Concert co.

FREEPORT.—FUNKE'S OPERA HOUSE: The Ole Olsen co. did big business last two nights of Fair week, 11, 12, and the novel dialect of the "Swedish-man" proved a source of considerable merriment; co. fair. U. S. Mail 15 had only fair business owing, probably, to the reaction after Fair week. R. B. Mantell in Monbars 17; T. W. Keene 18, 19 in Louis XI. and Richard III.

ROCKFORD.—OPERA HOUSE: The National Pageant to a crowded house 11-13. Mrs. Gen. Tom Thumb 16; small house.

SHELBYVILLE.—OPERA HOUSE: Frank Linden's Son of Monte Cristo co. played Fair week 15-20 to good business. Support good.

CHAMPAIGN.—Carrie Lamont, supported by a fair co. 16 in La Cigale to a well-pleased audience.

BLOOMINGTON.—OPERA HOUSE: Kindergarten to a large and appreciative audience 10.——DURLEY THEATRE: The Private Secretary 17.——ITEMS: The new Opera House, now in process of erection, has been leased by C. E. Perry.—Harry Collins, formerly treasurer of Durley's Theatre and Opera House has, with his partner, R. Perry, leased the old Durley Theatre.

STREATOR.—PLUMB OPERA HOUSE: Katie Emmett in Waifs of New York 13, played to full capacity of the house and gave entire satisfaction. Agnes Herndon 15 in LaBelle Marie. Strong co. Business good.

DANVILLE.—GRAND OPERA HOUSE: Marie and Fred Murphy Concert Co. 10; large audience.

HOOSIOUTH.—OPERA HOUSE: The season opened auspiciously 9. The May Bretonne Co. was the attraction. They presented their new play Bluff the Lawyer to S. R. O. Frankie Jones 22 and week. ITEM: The Paxton Comedy Co., a pirate co., stranded at Muscatine 10.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: Julia Marlowe appeared 11-14 to large and appreciative audiences, The Hunchback, Pygmalion and Galatea, As You Like It and Romeo and Juliet were given. Frank Daniels 18.——ENGLISH'S OPERA HOUSE: Immense crowds greeted the two performances of The Hustler 15, 16, but were turned away disappointed as the show was not up to the standard of its class. Mr. Barnes of New York 22.——PARK THEATRE: The Boy Tramp as presented by Madame and Augustine Neuville seemed to please the patrons of this house week ending 20. Ole Olsen 22.——ITEMS: Arthur Miller of this city will sing the leading baritone role with the Pauline Hall Opera co.—J. W. Keeler of Siberia, and J. Charles Davis of the Emma Juch co. were here 20 making arrangements for the appearance of their attractions.—Flora Moore left The Hustler co. in this city.—Danville Howe has signed with the Waite comedy co.

CRAWFORDSVILLE.—MUSIC HALL: Melville-Baldwin co. Fair week 8-13 to good business.

NEW ALBANY.—OPERA HOUSE: Beach and Bowers Minstrels opened the season at this house 10 to a large audience.——ITEM: The leader of Beach and Bowers' Orchestra used a violin made by Mr. Thomas Beldow, of this city during their performance here, and he pronounced it an exceedingly fine instrument.

LOGANSPORT.—OPERA HOUSE: The Limited Mail played to standing room only 12. Audience well pleased with the scenic effects and the co.

KOKOMO.—OPERA HOUSE: Blind Tom filled the house 15.

FORT WAYNE.—MASONIC TEMPLE: Beacon Lights opened the regular season 8 to average house and gave poor satisfaction. Edwin Mayo in Silver Age 10 deserved a better house as the co. was good. Hanions Fantasma drew large houses 22, 23.——GOSSIP: The Temple has been thoroughly renovated and repaired during the past Summer and looked quite refreshing on the opening night 8. The foyer has been graced with a large picture of our fellow townsman, Will Friend, now with the Great Metropolis as the real estate agent.—Charles Wayne, of the Tivoli Opera co., visited his parents in this city last week.

LAFAYETTE.—GRAND OPERA HOUSE: The Limited Mail 11; large and well pleased audience. The Private Secretary 13; largest house of the season.

RICHMOND.—PHILLIPS OPERA HOUSE: The Limited Mail 13 with standing-room sign out before 8 o'clock gave excellent satisfaction.——GRAND OPERA HOUSE: Julia Marlowe opens this house Oct. 6 as Julia in The Hunchback.

IOWA.

DES MOINES.—GRAND OPERA HOUSE: Hess Opera co. in William Tell pleased a large audience 11. Thomas W. Keene 12, 13; large houses and best of satisfaction. Robert Mantell in Monbars 15 and Corsican Brothers 16 to good business.——FOSTER'S OPERA HOUSE: P. F. Baker in Bismarck to good business 9; co. good.——CAPITAL CITY: Dark.

BURLINGTON.—GRAND OPERA HOUSE: A Pair of Jacks 16; large audience.

FT. MADISON.—OPERA HOUSE: A Pair of Jacks 15 packed the house.

DAVENPORT.—BURTIS OPERA HOUSE: A Pair of Jacks 17; Milton Nobles 19 The Phœnix 18.——TURNER GRAND: Lilly Clay's Gaiety co. to fair business 11.

WATERLOO.—OPERA HOUSE: P. F. Baker in Bismarck 13 to a very large audience.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: The Bess Grand Opera co. 12 in La Traviata to a select audience. They gave Il Trovatore 13 to fair business.

DUBUQUE.—GRAND OPERA HOUSE: Milton Nobles, supported by a strong co., presented From Sire to Son 15, to a large and appreciative audience.

BOONE.—PHIPPS OPERA HOUSE: Rowe and Lansing co. in Tom's Vacation 10; good business and general satisfaction. Frankie Jones co. to good houses 21-23.

NEWTON.—LISTER'S OPERA HOUSE: Frankie Jones co. 8-10 to light business.

KANSAS.

ATCHISON.—PRICE'S OPERA HOUSE: Patti Rosa drew a crowded house 15. She appeared as Imp, and pleased everyone. Thomas Keene in Louis XI. played to a large audience 17.

HUTCHINSON.—OPERA HOUSE: The season here was opened by Brodbolt and Flowers' Opera co. 9, continuing five nights to large and well pleased audiences.——ITEM: A matinee was given here for the benefit of Captain Peabody, an actor, who has been very ill for a long time.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Patti Rosa in Margery Daw 21, to S. R. O.——GRAND OPERA HOUSE: The McCann Crocker co. 15-17 in Ferry Waif, Shylock and Richard III. and The Fakir 18, 19. Addie Jewell, who was to have led the orchestra again this season, married her trombone player (like Yum-Yum) recently, and she and her husband, Mr. Newton, betook themselves East for the honey-moon. Meanwhile, Professor Beck, Sr., will lead the orchestra in her place.

KENTUCKY.

HENDERSON.—OPERA HOUSE: Soap Bubble 16, very large house. Co. and performance fair.

GEORGETOWN.—BARLOW'S OPERA HOUSE: Professor Joseph Heine, violin virtuoso, assisted by Mlle. Ada Hine, pianiste and Mlle. Evelyn, prima donna soprano, delighted a large audience 12. Heine is a marvellous one-string performer.

LOUISIANA.

NEW IBERIA.—NEW IBERIA OPERA HOUSE: Season opened 7 with A Brave Woman, before a large and appreciative audience. Frances Lillian Gray, of this city, was enthusiastically received. Miss Gray evinces decided dramatic talent. Mortimer Murdock, the author of the play, was very satisfactory as Sandy Oram.

MONROE.—GARRETSON'S OPERA HOUSE: Gilbert and Huntley comb. 8-10 and Wednesday matinee, four performances to crowded houses.

MAINE.

PORTLAND.—THEATRE: Despite stormy weather Bootles' Baby attracted good-sized houses 15-19, and, with the exception of E. T. Stetson, whose Bootles was a dull performance, the co. was a very good one. Little Josephine Arthur was remarkably clever as Bigson.——CITY HALL: Little Lord Fauntleroy played to three fine audiences 12, 13, and gave entire satisfaction.——ITEM: Ben Lodge and his wife (Gertie Maddigan) are making a big hit with the Bancroft co.—Manager Lothrop is having the scenery in the theatre thoroughly renovated, which it sadly needed.—I am indebted to Manager Norbury, of the Lewiston Theatre, for courtesies extended during a brief visit there.

BANGOR.—OPERA HOUSE: A Social Session to fair business 13 in spite of a drizzling rain. Bancroft's Comic Opera 20, opened to good business week of 15-20.——ITEMS: G. Will Pickering, who has been at Point of Pines with the "Apaches" during the Summer, is visiting his home at Bangor.—Ben Ledge and Gertie Madigan are in the Bancroft opera co., and are old favorites with Bangor audiences.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC: Haverly's Uncle Tom's Cabin 13; poor house and bad performance. Amina; or, The Shah's Bride 17; fair house and good performance.

MASSACHUSETTS.

NEW BEDFORD.—OPERA HOUSE: Natural Gas 13; Bootles' Baby 13; fair houses. William Redmund 16; poor house. A Royal Pass 18; good house.——LIBERTY THEATRE: Mrs. Brady's Boarding House 15-20; good houses.——ITEM: The audiences at the Opera House are now dismissed to the strains of "The Star Spangled Banner."

SALEM.—MECHANICS' HALL: Corsair 13; fair house. Lost in London 17; good house.

WESTFIELD.—OPERA HOUSE: Evangeline 18; good business.

WALTHAM.—PARK THEATRE: Dan Sully had a good house 15 in spite of the bad weather prevailing. The Millionaire is an interesting and well written play, admirably suited to Mr. Sully's capabilities, and met with much favor.

MARLBORO.—MARLBORO THEATRE: Pat Rooney and his co. gave entire satisfaction 10. Pat did himself proud, and Mattie Rooney proved herself a clever little actress; business good. Evangeline 13 pleased a very large audience. M. A. Scanlan in Niel Agrah 14; poorest performance seen here for a long time. Blackthorn 17; fair business. J. J. Sullivan as Denny Dolan made a great hit. The music was bright and catchy.

HAVERHILL.—ACADEMY OF MUSIC: Mrs. Partington 13 to a large house. The play is full of comical situations, and gave entire satisfaction. Two Old Cronies 14, to a good house. Wills was as funny as ever, and the play as good as last season.

BROCKTON.—CITY THEATRE: The Wife was presented to a large and appreciative audience 11. Donnelly and Girard supported by a good co. in Natural Gas, had a fair house and gave the funniest performance of the season 13. William Redmund, in Herminie, had a light house 13.——ITEM: Henry V. Donnelly, of the Natural Gas co., lost $100 on the street in this city, but fortunately recovered it.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Frank Jones in Our Country Cousin to a full house 16.

MILFORD.—MUSIC HALL: Gorman's Minstrels gave one of the most refined and pleasing minstrel entertainments 12 ever seen in town. It was entirely free from "chestnuts" and low jokes, and was appreciated by a large audience. George C. Staley in A Royal Pass 15 delighted a large audience.——ITEMS: The orchestra of Gorman's Minstrels received many compliments for their fine music. They were the only orchestra of the season that played the national anthem at the close of the performance.——THE DRAMATIC MIRROR can always be found at McConnic's newsrooms, opposite Gilson Block.

FALL RIVER.—ACADEMY OF MUSIC: Donnelly and Girard illuminated the theatre for the first time 12 with Natural Gas. It gave the greatest satisfaction. George C. Staley 13 presented A Royal Pass to a fair house. Peck and Fursman's Uncle Tom's Cabin co. 15 to large business. The Howard Athenæum Variety co. drew a big house 17.

LYNN.—LYNN THEATRE: The Corsair was given 14 matinee and evening, to large and delighted audiences. Flying Scud 15 to a large and well pleased audience. Howard Specialty co. did its usual good business 16. Flying Scud returned 17 to another good house.——MUSIC HALL: Hardie-Von Leer co. 12, 13 to good business. James Owen O'Connor in Hamlet 14, 16 to very light business.——PERSONAL: Nella Mae Robinson, of this city, a young lady who has gained considerable prominence as an elocutionist, has joined the Josephine Cameron co.

LOWELL.—OPERA HOUSE: Rice's Corsair had a big house 12. Two Old Cronies 13; very large audience. Ada Deaves made a great hit in the eccentric part. Howard Athenæum co. 15; big receipts. Conroy and Fox (the former a Lowell boy) had a new and taking sketch.——MUSIC HALL: A capital variety bill, including the old-timers, Fox and Ward, and an afterpiece entitled The Surprise Party, in which Watson and Thomas do good work, did a large business week ending 20.——PERSONAL: Dollie Pike, of the Kate Claxton co., spent Sunday with friends here.

AMESBURY.—OPERA HOUSE: Water Queen 12 to a top-heavy house. Lost in London 16 to a fair house.

NEWBURYPORT.—CITY HALL: A. H. Woodhull in Uncle Hiram 16 to large business. On the Frontier 22.

CHELSEA.—ACADEMY OF MUSIC: Rice's Evangeline co. played to a packed house 12 and gave an excellent performance. On the Frontier 13; William Redmund 18.

ADAMS.—OPERA HOUSE: Josephine Cameron in Camille 20. Next week Two Old Cronies.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE: William Redmund in Herminie 13 to good business. M. A. Scanlan in Neil Agrah 16 to fair business.——ITEM: The house orchestra now renders "The Star Spangled Banner" at the close of every performance, and, by the way, there is no better orchestra in this section.

WORCESTER.—WORCESTER THEATRE: Although bad weather interfered with business, A Straight Tip had very good houses and was well received 15-18.——THE MUSEE: Go-Won-Go Mohawk, in The Indian Mail Carrier, to good business week of 10-20. Mrs. Charles, as the mail carrier, made a decided hit.

HOLYOKE.—HOLYOKE OPERA HOUSE: William Redmund, supported by Beatrice Lieb and an excellent co., presented Herminie to a good house 12. Joseph I. Sullivan presented the Irish drama, Blackthorn, to a packed house 16. Grace Chase, a prominent society lady of this city, was in the cast. Miss Chase has been on the stage but a short time, and very little was expected of her. She is a handsome woman, a graceful dancer and possesses a good singing voice. Evangeline 17; large business. Dan Mason in A Clean Sweep to a good-sized house 18.——ITEMS: Sherman Wade, who was with the Arabian Nights co. last season, is playing the bad boy in Dan Mason's co.—Joseph Dillon, who joined Barlow Brothers' Minstrels recently, has resigned and has signed with Merritt and Stanley's Minstrels.—Saulter and Forrest, of Barlow's, also resigned last week.—The Holyoke Press Club invited their Springfield brethren to play a game of ball 17, but as it persisted in raining that day the game was postponed till next season.—Landlord Bowker, of the Hotel Hamilton, in this city, invited the members of both press clubs to supper, and a royal feast it was. A vote of thanks was given Manager Chase of the Opera House, and Mr. C. H. Smith, manager of Rice's Evangeline, for the invitation given the Press clubs to attend the performance. The members accepted the invitation and attended in a body.—During the second act, while Gabriel was singing a topical song, the clubs arose and showered Miss McCann with lead pencils.

MICHIGAN.

DETROIT.—THE LYCEUM THEATRE: Una Abel, the Detroit girl who engaged this theatre 21-23, gave three performances of Sardou's comedy, A Dangerous Game. The support given her was not, of course, of the best, being local talent. Miss Abel displayed considerable dramatic ability and made a very favorable impression, despite the discouraging circumstances with which she was surrounded. The Emma Juch Opera co. opened a week's engagement, appearing in L'Africaine to a large house at double the usual prices. Miss Juch is a great favorite in this city and deservedly so. She never sang better in her life than on this occasion, and the support accorded her by the different members of her co. was most excellent. Charles Bedmont is, without question, one of the leading tenors in English opera. Carlotta Maconda also made a very favorable impression, as did the old favorites, Franz Vetta and J. C. Miron; but the one particular hit of the evening was that made by the new-comer (at least to us) named Otto Rathjens, who, while he appeared in English opera, sang his part throughout in German; but like the inimitable Salvini, one hardly needed to understand what he was saying, as he was all action, and this wonderful dramatic ability, added to a most magnificent voice, which was well used, was something of a revelation to the audience. He received such applause for his solos that the conductor was obliged to have them repeated, which was perhaps ill-advised and not in the best of taste, as it thus marred the smoothness of the performance. It also did not exactly agree with Miss Juch's ideas of propriety, as she gave a decided negative shake of her head when Herr Rathjens was called forward to sing again. To sum up: the performance was a brilliant success, and one which the co., as well as the theatre in which it was given, may be proud of. To be critical, one might condemn the attempt at spectacular effect which was produced by bringing on, in the fourth act, a lot of the home guard of "supers," assisted by children blacked up as negroes, and which appeared as ludicrous as the chorus, who are supposed in the opera to be East Indians, were dressed as the wild American Indian of the Plains, with headgear of feathers, faces painted, and tomahawks galore. In a matter of this kind the step from the sublime to the ridiculous is so easily effected, that I would kindly suggest to Manager Davis that this part of the performance be eliminated in the future. Were it given at the Metropolitan Opera House in New York, where the *mise en scene* would enable the co. to bring out the full effects of the opera, it would not be out of place, but as produced here it was truly pitiful.——DETROIT OPERA HOUSE: George Edgar and co. were billed for the entire week in The Banker, but at the last moment failed to appear. It was reported that Frank Small, the agent of the co., received a telegram from Buffalo, where they last appeared, that Mr. Edgar was ill, but no particulars given; so it is not known whether they will come here later on or whether the co. has disbanded.——WHITNEY'S GRAND OPERA HOUSE: Lost in New York week of 13-20 to good business.——ITEMS: An annoying incident occurred during the Monday night's performance of the Juch Opera co., which might have resulted seriously had a panic occurred. In the middle of the second act, when Juch and Hedmondt were on the stage in the prison scene, the electric lights in the house went entirely out, leaving the house in utter darkness. As there were no gaslights in any part of the house the effect was, to say the least, startling. However, by thoughtfulness, the men who manipulate the calcium lights brought their paraphernalia on the stage, and on one side cast the full glare on the front of the house and the other was turned on the stage, and the performance went on in this manner for five or ten minutes, until the electric lights were in running order. To prevent a repetition of this, it would seem a reasonable suggestion to keep at least a half-dozen lights or so of gas burning, in addition to the electric lights, in different parts of the theatre, as it is already provided for them, so that should an accident occur, no panic could possibly take place.—The first appearance of the Strauss orchestra at the Rink next Saturday is bound to be a success, as the take is very large and the press work has been well handled. I am inclined to think, however, that in an artistic way it will be somewhat like its experience at the Madison Square Garden, on a smaller scale, however, inasmuch as Strauss Band is too small to properly fill an auditorium like the rink. I remember very well in New York that it was a great disappointment on account of the lack of volume, and have heard the same complaint from many others.

EAST SAGINAW.—NEW ACADEMY OF MUSIC: The regular season opened with Emma Abbott 10 to a crowded house. Barry and Fay in McKenna's Flirtation 12 also to a crowded house. They were uproariously funny. Robert Downing appeared 13 in The White Pilgrim and The Gladiator to good house.

JACKSON.—HIBBARD OPERA HOUSE: Emma Abbott Opera co. 12 presented Il Trovatore to a large house at advanced prices. Receipts $900.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE: Pat Maloney 12 to a fair but displeased audience. Robert Downing in The Gladiator 17; good business.

GRAND RAPIDS.—POWERS' OPERA HOUSE: McKennas Flirtation with the jolly duo Barry and Fay drew only fairly well 14, 15. Hanions' new Fantasma 16, 17. The tricks were many and new and the scenery and properties novel.——REDMENS: Edwin F. Mayo in The Silver age did well all the week considering the strong counter-attractions.

MANISTEE.—OPERA HOUSE: Rentfrow's Musical comedy co. opened week 8 to S. R. O.

LANSING.—OPERA HOUSE: Robert Downing to big business 16. Jessie Bonstelle 19.——ITEM: The Opera House has been bought by J. J. Baird.

BAY CITY.—GRAND OPERA HOUSE: Abbott Opera co. to a large audience 9. Robert Downing supported by Eugenie Blair and a strong co. in The Gladiator 12 to a large and well pleased audience. Barry and Fay in McKenna's Flirtation 13 made things merry for a large and hilarious audience.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE: George Wilson's Minstrels to S. R. O. 11.

GREENVILLE.—OPERA HOUSE: The season here opened with George Wilson's Minstrels to a crowded house.

MINNESOTA.

ST. PAUL.—GRAND OPERA HOUSE: Marguerite Fish presented Erma, the Elf 14-20. The co. gave a good performance, the characters were well sustained throughout and they did a fine week's business.——NEWMARKET THEATRE: Dark.——HARRIS' THEATRE: The Wilbur Opera co. gave The Bohemian Girl in a very creditable manner 13, 16. This week the Wilbur Opera co. close their engagement of near five months at this theatre, an unprecedentedly successful event in amusements in this city.——OLYMPIC THEATRE: J. B. Negrotto and Kitty Langley presented the comedy drama Firebrand 15-20 to good business.

STILLWATER.—GRAND OPERA HOUSE: Mattie Vickers in Edelweiss to light business 12. Baker's Deshon Opera co. 15.

MANKATO.—GRAND OPERA HOUSE: Mattie Vickers and her excellent co. in Edelweiss played to a large house 13.

MINNEAPOLIS.—LYCEUM THEATRE: Frederick Bock and co. in The Two Orphans to good business 15.——PENCE OPERA HOUSE: Lester and Williams' London Specialty co. opened a week's engagement 15 to the capacity of the house.——BIJOU OPERA HOUSE: Pete Baker in Bismarck and The Emigrant to good business week of 14.——ITEMS: Grand Opera House dark week of 15. John J. Lindley, formerly on the staff of the Minneapolis *Daily Tribune*, has accepted the position of treasurer of the Bijou, vice Theodore Hays, promoted to business manager.

WINONA.—OPERA HOUSE: W. S. Cleveland's Colored Minstrels appeared to only a fair house 10. They gave one of the finest parades ever seen in the city.

MISSOURI.

ST. JOSEPH.—TOOLE'S OPERA HOUSE: A. M. Palmer's co. delighted a large audience of our best people 12. Saints and Sinners was substituted for Aunt Jack originally billed, and the full strength of Mr. Palmer's superb co. was very effectively shown, but the change was a disappointment to those of us who had seen the first mentioned play. Charming little Patti Rosa an old favorite 12, 13 and did fairly well as to audiences.——MENTION: L. M. Crawford of Topeka spent a goodly portion of last week in this city. That his visit was fruitful is shown by his purchase yesterday at mortgage sale of the furniture, scenery and fixtures of the Grand Opera House. It is understood he will also secure the ownership of the building or a long lease thereon, and after some refurbishing, open it as the Bijou Opera House at ten to fifty cents admission. As a part of the Crawford Circuit, the unfortunate Grand may prove a "payer."

MEXICO.—PERRIS GRAND OPERA HOUSE: Ranch King 15 to a large and delighted audience.

SEDALIA.—WOOD'S OPERA HOUSE: A large audience 13 voted Shepard's Modern Minstrels one of the most satisfactory minstrel performances they had ever attended.

HANNIBAL.—PARK OPERA HOUSE: The Fakir 12; big house. Andrews' Opera co. 20; George Wilson 23.

NEW HAMPSHIRE.

DOVER.—LOWELL'S OPERA HOUSE: Muggs' Landing was presented 10 to a good house; everybody satisfied. New York All-Star comb. drew good houses 15-20. The bill included many fine specialties by the Nelson Sisters, Blanche Arkwright, Al. Grant, Inman Brothers and Harry Woodward.——ITEMS: This house in future will be under the management of Harry Peel with John M. Whelan, treasurer, Lewis A. Fredericks, stage manager; Prof. Fred A. Bendix, leader of orchestra. Manager Peel informs me he has some fine bookings for this season.—"The Star Spangled Banner" will hereafter close each performance.—The Lillian Hunt co. which played here recently has disbanded.

NASHUA.—NASHUA THEATRE: Kiraly's Water Queen to a large and delighted audience 15.

PORTSMOUTH.—MUSIC HALL: Uncle Hiram 13; light house. Band and orchestra first-class. Little Lord Fauntleroy 25; large business.

MANCHESTER.—OPERA HOUSE: Two Old Cronies amused a good audience 17. On the Frontier 27 was well received by a rather top-heavy house.

CONCORD.—WHITE'S OPERA HOUSE: Little Lord Fauntleroy to fair house 16. Two Old Cronies 18. Rice's Opera co., The Corsair, 25.

NEVADA.

CARSON CITY.—CARSON CITY OPERA HOUSE: After a long closing, the Opera House was opened 8, to by Millar Brothers and Norris' Consolidation of Panorama and Educated Dogs.

NEBRASKA.

NEBRASKA CITY.—OPERA HOUSE: John Dillon in States Attorney 12 kept a crowded house in uninterrupted good humor for two hours and a half.

BEATRICE.—PADDOCK OPERA HOUSE: Compton, Franklin & Wests Minstrels to light business 10. Ollie Redpath 12, to fair business.

HASTINGS.—KERR OPERA HOUSE: Standard Opera co. 8-9 to a small audience.

NEW JERSEY.

HOBOKEN.—H. R. Jacobs' Theatre: The Paymaster drew profitable houses 14-17. The Burglar followed 18 for four nights and attracted good and well-pleased audiences. The cast was an excellent one and included A. S. Lipman, H. Corson Clarke, W. B. Arnold, Helen Ottolengui, Hattie Schell, Clara Rumford and Little Lillian Rainford as Edith. The clever comedy-drama was well put on and the matinee performances were well attended by ladies and children—in fact there was one baby too many. The advance in prices at this house has not caused any diminution in the attendance this season, and, if anything, has added to the quality of the audiences. The Devil's Mine comes loudly and lustily heralded 22-24, and it will be followed 25-27 by Money Mad.——Crosbin's Theatre: This house drew excellent patronage all week of 14. The attraction was Bryant and Saville's Burlesque comb., and it proved very satisfactory. Sheridan and Flynn's co. week of 22. Manager Cronheim as very fortunate this season in having an extensive booking of good burlesque and variety combs., and increased attendance at his theatre proves that it is appreciated.——Item: John Hammond, late of Hoboken, is now general agent for Whallon and Martell's comb., and is gyrating through the West.

JERSEY CITY.—Academy of Music: Edward Harrigan presented Squatter Sovereignty and The Leather Patch week of 14-20. These favorites were given with all the old-time spirit that has made the author-actor and his excellent co. so justly popular. Harrigan's quaint personality, Braham's music, and all the jokes, local hits and amusing situations were received with as much laughter and delight as ever; in truth, the fact that one was meeting with old friends but increased the enjoyment. The return of Harry Fisher and Annie Yeamans to the cast is a matter of general satisfaction, and adds greatly to the strength of the co. Harrigan is a great favorite in this city and as a consequence the engagement was marked by large business. Duncan B. Harrison and John L. Sullivan week of 22.

PATERSON.—H. R. Jacobs' Opera House: The indications are that high prices have come to stay, as the public has shown their appreciation of good attractions by liberal patronage. Paterson suffered for three years with the 10-20-30 craze, which has taught the people of this city a lesson. The Burglar had fair houses 14-17, and gave good satisfaction. Pearl of Pekin 18 to a large and well-pleased audience.——People's Theatre: The Night Owls Burlesque co., a clever party of specialty people, had good houses week of 15-20. Bellhauer, the human frog, repeated his former triumph. Pauline Markham plays the leading part in the burlesque, which is entitled The Temptations of Faust.

TRENTON.—Taylor Opera House: The Kilroy's Around the World in Eighty Days deserve praise for the delightful spectacle they afforded the large houses 12, 13. The pretty girls, the elaborate costumes and the graceful groupings made up a perfect stage picture. Louis James presented Richelieu to a fine audience 15. The play was handsomely staged, and the co. was a superior one. Mr. James received curtain calls after each act.

NEWARK.—Miner's Newark Theatre: The McCaull Opera co. proved very attractive week of 15-20.——H. R. Jacobs' Theatre: Money Mad proved to be a delightful success at H. R. Jacobs' Theatre week of 15-20.——Waldman's Opera House: Sheridan and Flynn have a reputation in this city as the best exponents of refined Irish comedy, and their reception week of 15-20 gave entire satisfaction.

PLAINFIELD.—Music Hall: Rice's Pearl of Pekin co. drew a fair house 17.

ATLANTIC CITY.—Grand Opera House: May Davenport 19 to S. R. O. Oliver Byron in Across the Continent 17 to good business.——Item: Oliver Byron's new play, The Plunger, will give the first performance in Pittsburg 29.

ELIZABETH.—Temple Opera House: J. C. Stewart's Fat Men's Club to a big house, receiving much hearty and merited applause. Pearl of Pekin to fair house, despite the very inclement weather. Cleveland's Minstrels 22.

NEW YORK.

HARLEM.—Harlem Theatre: Grizzly Adams proved a success week ending 20.——Hauperseis's Opera House: The Editor played to well filled houses week ending 20. The Canuck 22-27.——Item: Over the door of the new Columbus Theatre on East 125th Street the following legend is inscribed: "This theatre will be opened Oct. 6 by Margaret Mather in her greatest roles."

SALAMANCA.—Gibson Opera House: Rice's World's Fair Minstrels to a good house 16.

ITHACA.—Opera House: Marie Greenwood's Opera co. in Boccaccio 13; large and appreciative audiences. Fay Foster's Gaiety co. 16; fair business. Dan'l Boone 18; good business.

BINGHAMTON.—Opera House: Marie Greenwood Opera co. in repertoire 11-13; large and very enthusiastic audiences. Peck and Fursman's Dan'l Boone 15; fair business. Spider and the Fly 16; good house. Dan McCarthy in True Irish Hearts 17; good business.

CORNING.—Harvard Academy: Rice's Minstrels 12; fair house. Vernona Jarbeau 13 to highly entertained and large audience. Marie Greenwood Comic Opera co. 17; satisfactory performance to light house.

ROCHESTER.—Lyceum Theatre: Frederick Warde and Mrs. D. P. Bowers closed a successful three nights' engagement 18, presenting The Gladiator, Damon and Pythias and Macbeth. Roland Reed in The Woman Hater 20-22; large and well pleased audiences.——Academy: Master and Man 20-17; fine business. Fort Donelson closed the week to excellent houses.——New Grand Opera House: The Dempsey-McCaffrey Vaudeville co. drew fine houses during the week ending 20.

MIDDLETOWN.—Casino: John Thompson to light business 13, 14. His co. is of a make-up which does not compare favorably with the star.

CORTLAND.—Opera House: Fay Foster's Gaiety co. 15; good business. Dan'l Boone co. 17; pleased a large audience.

POUGHKEEPSIE.—Collingwood Opera House: Dan Mason presented A Clean Sweep to fair business 16. The Wife 17 to a well filled house despite rain. A perfect co.

PENN YAN.—Sheppard Opera House: Hornellsville Philharmonic Society 16 in Victor the Blue Stocking. Good performance to fair business. The Dramatic Mirror can be always found on file at Curran and Vantuyl's store.

OSWEGO.—Academy of Music: Roland Reed in Lend Me Your Wife drew a packed house 17 and pleased everybody.

JAMESTOWN.—Allen's Opera House: Ullie Akerstrom 11-13 to good houses. Al. G. Field's Minstrels 14 to good business. Excellent co. "The Star Spangled Banner" was played at the conclusion of the performance.

OGDENSBURG.—Opera House: Conried's Comic Opera co. in The Gypsy Baron 22.

SARATOGA SPRINGS.—Town Hall: Frank P. Smith co. presented a border drama by Fred Darcy, entitled Devil's Mine 12 to a small audience. The piece is a good one of its kind and the specialties introduced are excellent. John P. Smith's new musical extravaganza, The Boodlers, to good attendance. The co. are all artists and their specialties were well received. The musical act of Fritz and Webster is fine and their cornet duet evoked four encores. The skirt dancing of Adele Martinette made a hit.——Putnam Music Hall: The Paymaster 11 to a large and well pleased audience. Atkinson's Comedy co. and Peck's Bad Boy performances 12, 13, to good houses.——Items: Josh E. Ogden, one of the veteran advance agents (twenty-seven years in the business), was here last in the interest of Smith's New Tourists. He says he will soon have a co. of his own on the road.—George P. Wall, senior manager of The Paymaster co., was in town 21. He says business so far this season has been excellent.—Frank P. Irish, of our local orchestra, has been engaged by the management of Griswold Opera House of Troy, N. Y., for the Winter season.

UTICA.—Opera House: Frederick Warde and Mrs. D. P. Bowers appeared for the first time as joint stars before a Utica audience 11 in Macbeth. Stormy night and in consequence light house. Roland Reed and co. in Lend Me Your Wife entertained a very large audience 12. Isadore Rush made a very pretty Bessie Bunting. Fort Donaldson 16, 17, to fair business.

ALBION.—New Grand Opera House: Alexander Salvini in A Child of Naples to a full house 10.

BATAVIA.—Dellinger Opera House: J. C. Herrman's comb. 9. Poor performance to a small house. Kelly's Expectations 11; crowded house. Knoll and McNeil co. 13 to fair business.

LOCKPORT.—Hodge Opera House: Dave Williams' Comedy co. played Kelly's Expectations to a good house 11. The performance was so bad that the curtain had to be dropped.

ELMIRA.—Opera House: The Blue and the Gray booked for 11 failed to reach here until the afternoon of 14 on account of high water this side of Bradford, Pa. They came via Rochester, N. Y., Between Great Valley and Carolton, N. Y., the train was run for over a mile through water which was nearly two feet deep on the track. Spider and Fly 14 to small business. Marie Greenwood Opera co. 16 to small business; rain. Reeves Operatic co. in Faust 17 to only fair business. Rapid Transit came 19 also to fair business. Performance much enjoyed. Dan'l Boone 20, Primrose and West's Minstrels 21, Aiden Benedict 22.——Madison Avenue Theatre: St Plunkard came 16 to packed house, notwithstanding hard rain and opposition. Katie Rooney 20, Atkinson's Comedy co. 26, The Burglar 27, McCaffrey-Dempsey Oct. 4.

ROME.—New Opera House: Katie Rooney billed for 16 canceled date. Pat Rooney 21.——Stark's Opera House: Dan Sully in The Millionaire 28.

PORT JERVIS.—Lea's New Opera House: Plunkett and Donevan in Yankee Notions to moderate-sized audience 13; fair performance. Spider and Fly 17; good performance.

COHOES.—Opera House: Warde and Bowers 17 in Galba, on account of the stormy evening to fair business only.——City Theatre: The Devil's Mine 13; packed house.

TROY.—Rand's Opera House: The Rajah was presented by a fairly good co. 18-20.——Griswold Opera House: W. H. Power's co. in The Ivy Leaf drew fairly well 15-17.——New Gaiety Theatre: A very good specialty entertainment to large houses week ending 20.

SYRACUSE.—Grand Opera House: Eva Mountford in Eugenie La Tour drew fairly 11-13. Agnes Wallace-Villa in The World Against Her drew largely 14-17.——Wieting Opera House: Edwin Arden in Raglan's Way 18-20.——Standard Theatre: The London Gaiety girls attracted to the extent of the S. R. O. sign being exposed to view at eight o'clock 15, the attendance continuing large throughout the week.——Items: No one has been appointed as yet to the position of manager of the Wieting made vacant by the illness of Phillip H. Lehmen, and no appointment will be made at present.—J. P. Clark replaced J. W. Benson in the lead of The World Against Her 15.—Business Manager W. H. Isham of the London Gaiety girls, claims Monday's receipts (19) to be the largest in the history of the house.

AUBURN.—Burtis Opera House: Woman Against Woman 12; small audience. Eva Mountford in Eugenie Le Tour 16; fair business.

LYONS.—Memorial Hall: Katie Rooney co. 18; good house.

BUFFALO.—Academy of Music: Mr. Barnes of New York did an excellent business 11-13. Primrose and West's Minstrels were well patronized 19, 20.——Star Theatre: Margaret Mather and Fred. Warde and Mrs. Bowers divided the week of 15-20. Business was good for both cos.——Corinne Lyceum: Master and Man 22-27.——Court Street Theatre: Fabio Romani week of 15-20 was fairly attended. Walter Lawrence, who plays the principal part, scored a success.

OWEGO.—Wilson Opera House: Fay Foster English Gaiety co. 17 to a fair house. The ladies were conspicuous by their absence. Reeves Operatic co. 18 to a large audience. Dan'l Boone co. 19 to a large and well pleased house.

OLEAN.—Opera House: Rice's Minstrels 13 to a large house. Eva Mountford presented Eugenie Le Tour 18 to good business. She was well received and had curtain calls at the close of the first and third acts.

NORTH CAROLINA.

DURHAM.—The Fitzpatrick Family played to a fair-sized audience 6.

OHIO.

COLUMBUS.—Grand Opera House: The Hustler week of 15-20 to good business. The Limited Mail played a return date 14 to the largest audience that ever assembled in the Grand. The orchestra was driven to the stage and every available inch of standing room was occupied by 7:30. The Charity Ball opened 15. The play is well cast and the houses have been excellent so far.——Globe Theatre: Hearts of New York is drawing immense houses.——Metropolitan Opera House: A Fair Rebel opened for the week 15 to rather light business, which has increased with every performance.——Bijou Theatre: The Earl Sisters' comb. is the current attraction and business is excellent.——Items: The State Fair is attracting the rural element by the thousands, the S. R. O. sign was out at every place of amusement 17.—Dr. W. W. Freeman, treasurer of the Little Puck co., ran in from Zanesville Sunday last to take dinner with his friends and see the ball game.

TROY.—Troy Opera House: Running Wild, which was booked at this house 15, failed to appear. Imperial Minstrels 20.

NORWALK.—Gardner's Music Hall: Baldwin Comedy co. 8-13. S. R. O. Good co.

DAYTON.—The Park: Holden's Comedy co. 15-17; poor business; inferior co. Lights and Shadows 18-20.——Cuen: Frank C. Gayler is here representing Lights and Shadows.—The Irishman's Love occupies the Park 22 one week.—Charles Gayler, author of Lights and Shadows, is an old Daytonian and many years ago taught school and practised law in this city.

ZANESVILLE.—Schultz's Opera House: Fleming's Around the World co. drew only a fair house 11. The production of this, once popular, piece has deteriorated very much. There is now nothing in it to be commended. Frank Daniels in Little Puck appeared 18 to a good house.

CANTON.—Schaefer's Opera House: Patrice in A Midnight Call 17; very good business.

TIFFIN.—Shawhan's Opera House: Running Wild co., after a two night engagement, disbanded 12.

WARREN.—New Opera House: James Reilly in Broom-Maker of Carlsbad 17; good house.

HAMILTON.—Opera House: Brass Monkey opened the season at this house 11 to S. R. O. Frank Daniels in Little Puck to a large house 17.

MOUNT VERNON.—Woodward Opera House: The season here was opened 12 by Charles A. Loder's Hilarity co. to a fair business on a very rainy night. James Reilly in The Broom-Maker 16 to good business.——Item: A theatre party of twenty including your correspondent was delighted with a performance of The Limited Mail at Columbus 14.

STEUBENVILLE.—City Opera House: Brass Monkey 12; good house.——Item: Zita French's orchestra were the guests of the Clover Club last week.

URICHSVILLE.—City Opera House: Frank S. Davidson's Comedy co. to fair business 13-17.

CHILLICOTHE.—Masonic Opera House: Frank Daniels and co. in Little Puck to a large and appreciative audience 16.

SPRINGFIELD.—Grand Opera House: The preliminary opening of the Grand 12 was in point of brilliancy and numbers without precedent in the history of the Opera House, even exceeding the Booth and Barrett engagement of two years ago. The house opened under the able management of Barney Foltz and the audience was a tribute to his former record as treasurer of the house. People were turned away at 7 o'clock and every available inch of standing room was occupied, many ladies standing throughout the performance. The attraction was The Limited Mail and proved a thoroughly enjoyable play. Florence Bindley sustained the principal role in her usual pleasing style and the co. throughout was good. Master Harry Blaney scored a hit in his specialties. The author of The Limited Mail, Elmar E. Vance, is from our neighboring city, Columbus.——Black's Opera House: The Melville co. closed a week's engagement 13 to fair business.

NEWARK.—Music Hall: Fleming's Around the World co. to a fair house 13.——Opera House: Melville Sisters' Dramatic co. 11-20 to good business.

PORTSMOUTH.—Grand Opera House: Larking Minstrels 17 to very large business.——Personal: G. W. McFadgen, of Chillicothe, is the gentlemanly advance agent for the Larking co. Manager H. S Grimes is spending the week at the State Fair, Columbus.

WOOSTER.—Opera House: Lizzie Evans in Fogg's Ferry 11; fair-sized audience and general satisfaction.

WELLSVILLE.—Cooper Opera House: Hi Henry's Minstrels opened the season 12 with a very creditable performance to a large house. Coming: J. Z. Little's World co. 23, Kindergarten 26.

MANSFIELD.—Memorial Opera House: Lizzie Evans and a strong co. in Fogg's Ferry played to a small audience 12.——Miller's Opera House: Patrice in A Midnight Call had small houses 13, 14. Co. fair.

EAST LIVERPOOL.—Brunt's Opera House: Hi Henry's Minstrels 21 to a large and well-pleased audience.

BELLAIRE.—Elysian Theatre: The regular season of this house opened 9 with Fleming's Around the World in Eighty Days, house packed.

WARREN.—New Opera House: Little Nugget 20 to a large audience.

LANCASTER.—Chestnut Street Opera House: Larking 12 to very poor business.

PENNSYLVANIA.

HARRISBURG.—Grand Opera House: Hearts of New York was presented for the first time 8 and gave satisfaction to fair business. Earle Remington and W. E. Hines were fitted with parts just suited to their peculiar abilities, and scored a success. The co. includes Stanley Macey, of Kindergarten fame, who had a part of small scope, but he made the best of it. Penalty, an old friend with a new name, Two to One, was not sufficient to fill the house 9. The co. is superior to that of last season, but the subject, electrocution, is not one that admits of theatrical interest. A Brass Monkey had a big house 11. A Cold Day 13 also came to good business. The dancing of Carlotta and the dialect business of Richard Morosco were the prominent features of a good all-round performance. Jane Coombs in Bleak House 15. The title of the play was the keynote of the business done, a bleak house, indeed. The co. is one of superior merit, headed by J. Leslie Gossin. James D. Mackie in Grimes' Cellar Door 16. Extraordinary business, for a new face, greeted him, and he was somewhat pervasive throughout the play. Adah Richmond in A Chow-Chow 18 to very good business.——Grand Opera House: This house opened with The Great Metropolis 10 to large business. The co. and the play were equally satisfactory. The Twelve Temptations 17 to very large business.——Item: Two local managers, playing this city, give promise of a big season, as they are both in earnest.

TAMAQUA.—Allen's Opera House: Tony Farrell in The Irish Corporal 7; small house. Co. good. Owing to an accident in the Forbes lithographing establishment the town was not billed properly, which affected the size of the house.——Item: V. S. Mattox, formerly advance of Cleveland's minstrels, is now in advance of the New Zo-Zo co. He is quite a hustler and has the town billed for his co. like a circus.

PITTSTON.—Music Hall: True Irish Hearts 16 to a top-heavy house. Frank Mayo 17 to good business.

BRADFORD.—Wagner Opera House: The Blue and the Gray 12; fair business. Field's Minstrels 13; crowded house; satisfactory performance. Reeves' Opera co. in Faust failed to please 18.

TYRONE.—Conrad's Opera House: The season was opened 12 by Henshaw and Ten Broeck in The Nabobs before a large and well pleased audience. Across the Continent 20; packed house; good co.

WARREN.—Library Hall: Reeves' Operatic Burlesque co. in Faust 11; S. R. O. Co. not what it should have been. Al. G. Field's Minstrels 12; large and highly pleased audience. The axe swinging by Cradoc and the feats by Estus, equilibrist, were wonderful.

POTTSTOWN.—Opera House: Cold Day 11; good business and satisfactory performance. Two Johns Comedy co. 16; crowded house. Several bright variety acts have been added to the performance of this co. since last season.

MCKEESPORT.—White's Opera House: Under the Gaslight 13; good business. The Great Metropolis gave a very clever performance to a well-filled house 14.

SHAMOKIN.—G. A. R. Opera House: The Irish Corporal, with Tony Farrell in the role of the Corporal, gave a creditable performance to a fair-sized house 14.

FRANKLIN.—Opera House: The Great Metropolis did a fair business 16; co. very good.

MILTON.—Grand Opera House: Schwartz's Running Wild 15; fair business. It is the worst play ever seen at this house, and there is no excuse whatever for a co. appearing in it. Some members of the co. would do very well in another play, but never in Running Wild. The audience hissed and hooted, and many left the house during the performance.

MAUCH CHUNK.—Opera House: Irish Corporal 11; fair business.

HAZLETON.—Broad Street Opera House: Frank Mayo in Nordeck was the opening attraction in the New Opera House 16. The house was crowded, not even standing room could be had after eight o'clock. Everybody pleased.

BETHLEHEM.—Opera House: Zozo, with its bevy of pretty girls and taking scenery, had a fair house 17. The Fat Men's Club 18 to good business. The co is a bit stronger than last season and pleases immensely.——Items: Manager L. F. Walters and Treasurer John Morgan of the Bethlehem Opera House attended the opening of the new Opera House at Hazleton 16. The former is doing the booking for the new house.—Joseph P. Harris, business manager of The Pearl of Pekin, was in town 17 in the interest of his co. Mr. Harris states that his attraction has been doing an immense business all along, and that for three performances recently at Hartford, Conn., it drew $2,100, despite exceedingly inclement weather.—The several large mirrors which adorn the sides of the main entrance to the Opera House, were displayed for the first time 17, and add greatly to the attractiveness of the place.

ALLENTOWN.—Music Hall: The Twelve Temptations was presented in good style 11 to a well filled house. The Fat Men's Club 16. The play has been entirely rewritten since its last appearance here, but why Mr. Stewart styles it The Fat Men's Club this season was an enigma to his auditors. While the co. is very good and the entertainment thoroughly enjoyable throughout, the "fat men," outside of Mr Stewart, were prominently noticeable by their absence.

PHILIPSBURG.—Opera House: The season opened 11 with The Nabobs to standing room.

OIL CITY.—Opera House: A fair audience greeted The Great Metropolis 17.

LANSFORD.—Opera House: Irish Corporal to fair business 13; co. good. The play is not up to the standard of military plays. Fisher's Cold Day to a very large audience 17. Carlotta's dancing is of the finest order. The whole co. made a great hit.——Davis' Hall: Lyceum Theatre co. No. 2 played to poor business 13-17. Their performance of Damon and Pythias was very good and merited a good house.

ALTOONA.—Eleventh Avenue Opera House: Jane Coombs 16 in Bleak House. A fair entertainment. Drawing good paying house. Henshaw and Ten Broeck in The Nabobs 17, giving satisfaction to S. R. O.

NEWCASTLE.—Opera House: Little Nugget to a large and well pleased audience. Alexander Salvini in A Child of Naples gave a splendid performance to good business 16.

LOCK HAVEN.—Opera House: The Nabobs played 12 to S. R. O. The co. is a good one. Henshaw and Ten Broeck (formerly of The Two Old Cronies co.) are quite popular here and never fail to draw well. The Rinehart Sisters 13-15 to large and well pleased audiences.

WILLIAMSPORT.—Academy of Music: Spider and Fly 8 to a good-sized but displeased audience. The Nabobs 11 to a large and elated audience. Co. excellent. Frank Mayo 13 to a large, refined and enthusiastic audience. Dan McCarthy 14 to a good-sized but not the best pleased audience. J. K. Emmet 17 in Uncle Joe to good business.

CARBONDALE.—Opera House: The World was presented by J. Z. Little's co. 17 to a very large audience.

ERIE.—Park Opera House: Reeves' Burlesque co. in Faust to a good house 14. Performance poor. Salvini in A Child of Naples to a fair house 15.

PLYMOUTH.—Opera House: J. Z. Little, supported by a good co., in his new play, The Golden Nugget, to fair business 16.

SHAMOKIN.—G. A. R. Opera House: The Irish Corporal, with Tony Farrell in the role of the Corporal, gave a creditable performance to a fair-sized house 14.

WILKESBARRE.—Music Hall: Spider and Fly to fair business 11. J. K. Emmet 16 to rather light business. Support good; performance satisfactory.

MAHANOY CITY.—Opera House: The Rinehart Sisters' Comedy co. closed a three nights' engagement 10 to good business; but displeased a large audience to such an extent the last night that they will never be patronized here again. The manager advertised to present Honor Bright, but instead presented the play Nipped in the Bud the first night, and did not let any one know of it (not even the Opera House manager) until the curtain was ready to be rung up. The fact is, the co. had not yet even rehearsed Honor Bright, as one of their co. stated. To the numerous dissatisfied persons, local Manager Sinck promptly refunded their money. Fisher's Cold Day co. tried hard to make a large audience laugh 16, and gave a very creditable performance.

TITUSVILLE.—Opera House: J. S. Herrman 12; fair audience. Al. G. Field's Minstrels 17 to S. R. O. The Great Metropolis 18 to a fair audience.

MILTON.—Grand Opera House: The Adah Richmond Burlesque co. to a good house 12. The Edith Burfur co., booked for 16, failed to appear.

NORTH EAST.—Short's Opera House: Reeves Burlesque Faust opened the season 12 to a large house.

ASHLAND.—Opera House: Cold Day 13 to a medium house, owing to the inclemency of the weather.

RHODE ISLAND.

NEWPORT.—Newport Opera House: Booties' Baby made a very flat impression on a good house 12. Evangeline had a large house 13; Geraldine McCann was well received. William Redmund in Herminie had a strong attraction in a political jubilee to play against 19, but had fair business.

PROVIDENCE.—Opera House: Rag an's Way which opened here for three nights and matinee 14, was a success from the start. The plot is deep and well sustained by an excellent co.——Gaiety Opera House: My Jack was the opening attraction of the season before a packed house. Walter Sanford as Jack did excellent work, and was ably supported by Miss Prescott and Mr. Anderson. Ethel Barrington as Dorothy was very clever and very pretty.

WESTERLY.—Opera House: The season was opened by a good co. that presented A Perilous Voyage to a good house. Peck and Fursman's Uncle Tom's Cabin co. to a fair audience 12, and Newton Beers co. in Lost in London despite a stormy night to a good house 13.

SOUTH CAROLINA.

CHARLESTON.—Opera House: Palmer's Jim, the Penman co. 12, 13 and matinee to fair business. The co. deserved large houses, as the characters with but one exception, were admirably drawn.——Grand Opera House: Cleveland's Magnificent Minstrels opened the season at this house 16, to the largest receipts ever taken at this house at a single performance, being $1,108.——Items: Lawrence Keogh assumes the local management of the Academy this season.

TENNESSEE.

CLARKSVILLE.—Elder's Opera House: Colored Aristocracy 16 to fair business.——New Opera House: A Tin Soldier 16 to S. R. O. Arthur Dunn as Rats received curtain calls after every act.

MEMPHIS.—Memphis Theatre: This house was opened for the season 13 by A Wild Goose Chase. It is billed for the week; as the name implies there is nothing in it. Co. fair.——Items: The friends of Lon Leubrie are pleased to know that he is meeting with success as a dramatist. His brother Ellis is to be congratulated on his recent marriage.—John H. Robb, manager of the Lyceum, is working hard to have everything ready 20.—The Grand will open 27.

KNOXVILLE.—Staub's Theatre: Hattie Bernard-Chase 11, 12 to splendid business.

CHATTANOOGA.—New Opera House: A Tin Soldier 14 to S. R. O. Arthur Dunn as Rats received curtain calls after every act.

BRISTOL.—Harmeling Opera House: Hattie Bernard-Chase in Uncle's Darling 13 to a medium business. Performance fair.

TEXAS.

BEAUMONT.—Crosby Opera House: A Brave Woman co. opened the season of this house to big business 21.

DENISON.—McDougall Opera House: Lizzie Montgomery and co. opened the season at this house 13 before an audience that tested the capacity of the house.

FLATONIA.—Arnim and Lane Opera House: J. G. Stutz N. Y. Theatre co. presented Little Nell and New Magdalen to fair business 8, 9. Rev. Virgil Maxey takes the leading part in New Magdalen. Co. not as good as the last time they appeared here.

UTAH.

SALT LAKE CITY.—Salt Lake Theatre: The Grovers—Leonard Sr. and Jr.—with the assistance of the Home Dramatic Club, presented their own dramatization of The Private Secretary 12, 13, and matinee. The house on each occasion was crowded. The audiences were well pleased. The version given, while similar to that seen here before, is in some places better. The Grovers scored successes, as also did Lottie Claridge and J. D. Spencer. The financial outcome was very gratifying.——Items: Thomas Harris, the veteran doorkeeper, known to almost every manager in America, is seriously ill, and his genial face has been missed by the patrons of the theatre.—Manager Burton returned from a trip to the coast last week. He was accompanied by Harry Mann, manager of the California Theatre, and Mrs. Mann, who came to Salt Lake on business and pleasure.—Tabor, the only Tabor, was in the city last week, looking over the situation. The writer of this would risk a dollar on the belief that there will be a Tabor Opera House in Salt Lake City in the near future. Since the burning of the Walker Opera House, many managerial eyes have been turned in this direction.—The completion of the Logan Opera House, in Logan, Utah, a $50,000 house, will give that city a theatrical boom which it has never hitherto known.—The Home Dramatic Club, of Salt Lake City, will open the house 18 for three nights, presenting Held by the Enemy and Confusion. A special excursion train will be run to accommodate many of the friends of the co., who wish to be present on the opening night. Prices will range high, $1.50 for best seats (best seats in Salt Lake Theatre being $1) the intention being to keep this rate up (one to $1) for regular prices.—Mrs. C. S. Williamson will bring her juvenile Billee Taylor co. forward again 18.—Parents and numerous friends of Miss Ada Dwyer, who has made so good a showing in One Error at the Fifth Avenue, are rejoicing at her success.

VERMONT.

BURLINGTON.—Howard Opera House: Conried's Comic Opera co. 13 in The Gypsy Baron to very large business. Excellent co.

BARRE.—Opera House: Casey's Troubles 10; fair house. Lillian Kennedy captivated the audience with her dancing and singing.

RUTLAND.—Opera House: The Opera House was crowded 13 to hear Conrad's Comic Opera co. in The Gypsy Baron.

VIRGINIA.

NORFOLK.—Academy of Music: Twelve Temp

tarions to crowded houses 15, 16, and gave excellent performances. George Thatcher's Minstrels appeared before a packed house 17, and delighted the audience.

STAUNTON.—Spaulding Opera House: Three Fast Men 14; good house. The worst performance we have ever seen here. It is an imposition to foist such a play upon the amusement public. Hattie Bernard-Chase 16; poor house. An entertaining play, well presented, and deserving of good patronage.——Items: Messrs. Woodbridge and Arlington, of The Wild West show, were made members by initiation, of Valley Lodge, No. 12, Knights of Pythias, of this city, 14, by special dispensation from the G. C. of Virginia. Your correspondent is indebted to William Gayler, advance agent of Lights and Shadows for courtesies.

RICHMOND.—Academy of Music: Williams and Kelly closed a very successful four nights' engagement 14. The Twelve Temptations opened a four nights' engagement 17, to a large house.——Theatre: Ella Wilson in Penalty 15-17; fair business.

ROANOKE.—Opera House: Hattie Bernard Chase presented Uncle's Darling 14, to a house packed to the doors. The play is a good one and the company much better than last season.

PETERSBURG.—Academy of Music: Three Fast Men to $168 house 12. Thatcher's Minstrels 18.

WEST VIRGINIA.

WHEELING.—Opera House: Great Metropolis 12, 13, gave a very pleasing performance. Business fair. Kajanka 14, 15 was disappointing, as the scenery was left in the cars. The Mariaties, acrobats, received an ovation for their splendid work. Good business.——Grand Opera House: Ness Family 11-13 gave a pleasing entertainment to good business.

PARKERSBURG.—Academy of Music: Kindergarten co. No. 1, 16, 17 to big business. Performances good and enjoyed by all.

HUNTINGTON.—Davis' Opera House: Kindergarten to a packed house 12.——Hymeneal: Assistant Postmaster W. T. Lokey, The Dramatic Mirror's representative at Huntington, W. Va., was married at Trenton, O., 14, to Miss Nellie Keefe, a belle of the former city. The Mirror extends congratulations to Mr. and Mrs. Lokey.

WISCONSIN.

MILWAUKEE.—Davidson Theatre: The Boston Ideal Opera co. began a four nights' engagement 14 in Fauvette. The attendance was fair, and the opera gave satisfaction, although there seems to be a something lacking to give it the life necessary for its complete success. Elise Warren has a beautiful voice and captivates an audience every time she sings, but her lack of stage experience and inability to act are two very important qualifications that seriously impair the performance. Frank Blair appears in a new line to us, and makes much out of the part of Joseph. Edith Murilla is as bright and vivacious as ever as Zette. The chorus is composed of good voices, and the costumes are new and attractive.——As Ahead: Rose Coghlan produced her new play Gabrielle for the first time 11, and after making due allowance for the usual uncertainty of the members of the co. in their lines, the performance was a very creditable one. The piece contains many opportunities for good work, and while there is a very interesting and serious story upon which most of the situations are based, there is also several excellent comedy parts, that save the piece from being too serious. Miss Coghlan as Lady Gabrielle appears to excellent advantage, the part being one well suited to her. Cleveland's Colored Minstrels 14 drew good houses. The entertainment gave entire satisfaction, and is much better than the usual performance of this kind.——Bijou: The Stowaway week of 14 has so far done the banner business in the history of this house, the S. R. O. sign being displayed each evening. The co. this season is a very capable one. Fitzpatrick's Rip Van Winkle opened 15; business fair.——Peoples: The City Club Burlesque co. opened this house 15, to S. R. O.——Items: Tom McIntosh, of the Cleveland's Minstrels, was married on the stage of the Academy after the performance 17, to Miss Hattie Booker of Detroit. The ceremony took place in the presence of the audience, who remained seated for fully twenty minutes after the entertainment was over, while the members of the company discarded their stage costumes, and donned their evening dress suits. After the ceremony Mr. McIntosh was presented with a handsome gold watch and ring by the members of the co. Joseph Paige Smith, who was treasurer at the Bijou last season, surprised many of his friends by his excellent work in the part of Percy Ewert in the Stowaway. Last week I mentioned the opening of two new theatres, and dilated upon their beauty and elegance. It now becomes my pleasant duty to speak of another and equally handsome edifice which was dedicated 17. The Stadt Theatre, which has been opened to the patrons of the German drama, is a most beautiful theatre, and to one used to the old Grand Opera House, by which name the theatre was formerly known, it is difficult to realize that so grand a transformation could take place within the four walls which is all there is left of the old building. Goethe's great play Egmont was the piece selected for the opening.

ANTIGO.—Bijou Opera House: She 4; good business.

FOND DU LAC.—Grand Opera House: Bartholomew's Equine Paradox opened a week's engagement on 8; performances were very satisfactory, and houses fair.

OSHKOSH.—Grand Opera House: Cleveland's Colored Minstrels 13. Crowded house. Bartholomew's Paradox opened 15 to big business.

MADISON.—Fuller Opera House: Cleveland's Colored Minstrels played to a fair house 12.——Turner Hall: Wilson Theatre co. week of 8 to good business.

CANADA.

MONTREAL.—Academy of Music: Conried Opera co. to good business 15-20.——Theatre Royal: Williams and Orr's Meteors 15-20 to good houses; good variety show, some of the performers above the average.——Victoria Rink: Strauss' Orchestra gave two concerts 15, to large audiences.

OTTAWA.—Grand Opera House: This house will open week of 22-27 with Josie Mills co. in Silver King, etc.——Rideau Rink: Strauss' Vienna Orchestra 16 to fair attendance.

QUEBEC.—Academy of Music: The season was opened at this house 15 by the Boston Comedy co. in repertoire. The attendance so far this week has been very large.——Personal: A. Price Webber, manager of the Boston Comedy co., has hosts of friends in this city. H. Price is a jolly good fellow, so they say.

TORONTO.—Academy of Music: The Prince and Pauper co., with Tommy Russell in the title role did a very large business week of 15-20, and the standing-room only sign was used several nights during the week.——Grand Opera House: Faust Up to Date, a mediocre co., to fair business week of 20.——Toronto Opera House: Held by the Enemy week of 15-20 to deservedly excellent business.

ST. THOMAS.—Opera House: Kate Purssell in Queen of the Plains Fair week, 12-18, to S. R. O.

ST. CATHARINES.—Grand Opera House: Kate Purssell in Queen of the Plains 15. Good co. and fair business.

LETTER TO THE EDITOR.

MR. WHEELAN HAS SOMETHING TO SAY.

NEW YORK, Sept. 12, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I notice in this week's issue of your paper a letter from Backed Unverzaght, of Fay Templeton's company. As you have kindly stated that my name was not mentioned, for justice' sake I crave the privilege, through the medium of your valuable paper, to exonerate myself from the outrageous and malicious statement made by Mr. Unverzaght that I was bounced from the company for a case of B. H. T. is a deliberate falsehood, the proof of which please note:

[Copy.] "SEPT. 4, 1890.

"This certifies that we, the managers of the Fay Templeton Comic Opera company, do not hold Alf. C. Wheelan responsible for his disconnection with said opera company at this date.

"LYKE'S AND UNVERZAGHT, Managers."

Yours respectfully,

ALF. C. WHEELAN.

Late stage manager and comedian of the Fay Templeton Opera co.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them so as to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK (W. A. Brady's): Houston, Tex., Sept. 24, 25, Austin 26, San Antonio 27, 28, Taylor 29, Waco 30, Fort Worth Oct. 1, 2, Dallas 3-4, Tyler 6, Marshall 7, Shreveport, La., 8, Pine Bluff, Ark., 10, Hot Springs 11.

ALEXANDER SALVINI: Detroit, Mich., Sept. 22-27.

ATKINSSON COMEDY: Bath, N. Y., Sept. 24, Corning 25, Elmira 26, Binghamton 27, Newark, N. J., 29-Oct. 4.

ANNIE BURTON: Hopkinsville, Ky., Sept. 26, Evansville, Ind., 29, Vincennes 30, Princeton, Ill., Oct. 1.

ARIZONA JOE: Reno, Cal., Sept. 23-26, Virginia City, Nev., 27, 28, Carson Oct. 1-4.

A. M. PALMER'S MADISON SQUARE: Chicago Sept. 15-27.

A CRAZY LOT: Wappinger Falls, N. Y., Sept. 23, Catskill 26, Coxsackie 29, Saugerties 30.

A STRAIGHT TIP: Baltimore, Md., Sept. 22-27.

ALVIN JOSLIN: Cleveland Sept. 22-27.

ACROSS THE CONTINENT: Corry, Pa., Sept. 24, Latrobe 25.

A CLEAN SWEEP: Winchendon, Mass., Sept. 25, Lynn 26, 27.

ANNIE WARD TIFFANY: New Britain, Conn., Sept 29-Oct. 4.

AUGUSTIN DALY: Boston Sept. 22-27.

A ROYAL PASS: Haverhill, Mass., Sept. 25, Lowell 26, 27, Fitchburg 29, Clinton 30, Waltham Oct. 1, Chelsea 2, Lynn 3, 4, Gloucester 6, Great Falls, N. H., 7, Sanford, Me., 8, Rochester, N. H., 9.

AGATHA SIMGLETON: Albion, N. Y., Sept. 26, 27, Le Roy 29-Oct. 4, Niagara Falls 6, 7.

AROUND THE WORLD IN EIGHTY DAYS (Kiralfy's): Baltimore Sept. 22-27, Newark, N. J., 29-Oct. 4, Brooklyn 6-11.

A PAIR OF JACKS: Lacrosse, Wis., Sept. 24, Dubuque, Ia., 25, Clinton 26, Davenport 27.

AUNT JACK: Montreal, Can., Sept. 22-27.

AN IRISHMAN'S LOVE: Dayton, O., Sept. 22-27.

AGNES HUNTINGTON: N. Y. city Oct. —.

AIDÉE BENEDICT: Erie, Pa., Sept. 24, Bradford 25, Bornellsville, N. Y., 26, Elmira 27, Baltimore, Md., 29-Oct. 4, N. Y. city 6-11.

AN IRISH ARAB: Pittsburg, Pa., Sept. 22-27, Cleveland, O., 29-Oct. 4, Sandusky 6, Fostoria 7, Lima 8, Springfield 9, Dayton 10, 11.

ALL THE COMFORTS OF HOME: N. Y. city Sept. 8—indefinite.

A TEXAS STEER: Buffalo, N. Y., Sept. 24, Syracuse 25, Utica 26, Yonkers 27, Philadelphia, Pa., 29-Oct. 4.

A TRIP TO CHINATOWN: Des Moines, Ia., Sept. 27, Council Bluffs 28, Lincoln, Neb., 29, Cheyenne, Wyo., 30, Salt Lake City, Utah, Oct. 1-4.

ANNA BOYD: New Haven, Conn., Sept. 26.

A PERILOUS VOYAGE: Washington, D. C., Sept. 22-27.

A FAIR REBEL: Kalamazoo, Mich., Sept. 24, Grand Rapids 26, 27, Chicago, Ill., 28-Oct. 4.

A PARLOR MATCH: N. Y. city Sept. 15-Oct. 25.

A BUNCH OF KEYS (Bothner's): Chicago Sept. 14-27.

A GOOD DAY: Towanda, Pa., Sept. 25, Owego, N. Y., 26, Ithaca 27, Cortland 29, Norwich 30, Amsterdam Oct. 1, Johnstown 2, Ballston 3, Mechanicsville 4.

AGNES HERNDON: Chicago Sept. 8-27.

A LEGAL WRONG: Milwaukee Wis., Sept. 22-27, Detroit, Mich., 29-Oct. 4.

BOTTOM OF THE SEA: Newark, N. J., Sept. 22-27, Jersey City, 29-Oct. 4, Philadelphia, 6-11, Providence, R. I., 13-18, Brooklyn, N. Y., 20-25, Cleveland, O., 27-Nov. 1, Pittsburg, Pa., 2-8.

BOSTON COMEDY: Quebec, Can., Sept. 15-27.

BRASS BUSKEY: St. Louis, Mo., Sept. 22-27, Kansas City 29-Oct. 4, Denver, Col., 6-11.

BALDWIN-BELVILLE: Lafayette, Ind., Sept. 22-27, Logansport 29-Oct. 4, East Saginaw, Mich., 6-8.

BLACKTHORN: Philadelphia, Sept. 22-27, Baltimore 29-Oct. 4.

BARREL OF MONEY: Madison, Wis., Sept. 25, Rockford, Ill., 26, Elgin 27, Chicago 28-Oct. 4.

BOOTH-BARRETT: Milwaukee Sept. 29, Edwin Booth will join the co. at Baltimore Nov. 3.

BLUE AND GRAY: New Haven, Conn., Sept. 23-27, Northampton, Mass., 29, Holyoke 30, Springfield Oct. 1, Pittsfield 2, No. Adams 3, Pittsburg 4, Lawrence 7, Concord, N. H., 7, Manchester 8.

BEACON LIGHTS: Chicago, Ill., Sept. 22-27, La Salle 29, Bloomington 30, Streator Oct. 1.

BOOTHS' BABY: Haverstraw, N. Y., Sept 24, Newburg 25, Troy 26-27, Schenectady 29, Adams, Mass., 30, Lenox Oct. 1, Mechanicsville N. Y., 2, Cohoes 3, Hoosick Falls 4, Montreal, Can., 6-11.

BUSWELL COMEDY: Burlington, N. J., Sept. 22-27, Chester, Pa., 29-Oct. 4.

BOOTH'S BABY: Brooklyn, E. D., Sept. 22-27, Brooklyn, N. Y., 29-Oct. 4.

C. E. VERNER: Boston, Mass., Sept. 22-27.

COLORED ARTISTS' COMEDY: Staunton, Va., Sept. 26, Charlottesville 27, Lynchburg 29, Farmville 30.

CROW SISTERS' COMEDY: Aledo, Ill., Sept. 24-29, Bethsbury 26, 27.

CANDOS: Harlem, N. Y., Sept. 22-27.

CLEMENTINE CAYCE: N. Y. city Sept. 15-27.

CORRIGAN AND WARD: Seattle, Wash., Sept. 25-Oct. 4.

CITY DIRECTORY: Boston Sept. 22-Oct. 4, N. Y. city Oct. 6—indefinite.

CASEY'S TROUBLES: Bonsick Falls, N. Y., Sept. 25, Mechanicsville 27, Glens Falls 27, Whitehall 29, Rutland, Vt., 30, Mohawk, N. Y., Oct. 2, Amsterdam 3, Pittsfield, Mass., 4.

CRYSTAL SLIPPER: San Francisco Sept. 22—indefinite.

C. A. GARDNER: New Orleans, La., Sept 21-27, New Iberia 28, Lake Charles 29, Beaumont, Tex., 30, Galveston Oct. 1, 2, Houston 3, 4, San Antonio 5, 6, Austin 7, Waco 8.

CARRIE LAMONT: Centralia, Ill., Sept. 25, Jacksonville 26, Alton 27.

CHARLES T. ELLIS: Harrisburg, Pa., Sept. 26, York 27, Hanover 28, Allentown 29, Bethlehem 30, Easton, Oct. 1, Red Bank, N. J., 2, Wilmington 3-4.

COUNTY FAIR (Neil Burgess): New York city, Sept. 8—indefinite.

CHICAGO COMEDY: Rockport, Ind., Sept. 22-27.

DEVIL'S MINE: Paterson, N. J., Sept 22-27, Hudson, N. Y., 29, Rhinebeck 30, Rome Oct. 1, Syracuse 2-4, Buffalo 6-11.

DEAR IRISH BOY: Clinton, Ia., Sept. 25, Cedar Rapids 26, Lacrosse, Wis., 27, Minneapolis, Minn., 28-Oct. 4, St. Paul 5-11.

DR. BILL: N. Y. city Sept. 29—indefinite.

DARK SECRET: Wilmington, Del., Sept. 25-27, Brooklyn, N. Y., 29-Oct. 4.

DANIEL BOONE: Penn Yan, N. Y., Sept. 24, Geneva 25, Canandaigua 26, Albany 27, Brockport 29, Albion 30, Medina, Oct. 1, Lockport 2, Niagara Falls 3, Tonawanda 4.

EDWARD HARRIGAN: Brooklyn, N. Y., Sept. 22-27, Boston 29-Oct. 12.

EDWIN F. MAYO: Chicago, Sept. 22-Oct. 4.

EDWIN STUART: Freeport, Ill., Sept. 22-27.

EDWIN HOUGHTON: Welland, Can., Sept. 22-27.

EVANGELINE: Thomaston, Conn., Sept. 25, Wallingford 26, Bridgeport 27, Elizabeth, N. J., 29, New Brunswick 30, Asbury Park Oct. 1, Atlantic City 2, Bridgeton 3, Trenton 4, Reading, Pa., 6, 7, Mahanoy 8, Hazelton 9, Manch Chunk 11.

EVA MOUNTFORD: Akron, O., Sept. 25, 26, Sandusky 27, Adrian, Mich., 29, Mt. Clemens 30, Bay City Oct. 1, East Saginaw 2.

EDDIE ELLSLER: Philadelphia, Pa., Sept. 22-27, Pittsburg 29-Oct. 4, N. Y. city 6-11.

EAGLE'S NEST: Philadelphia, Pa., Sept. 22-27.

EDWIN ARDEN: Buffalo, N. Y., Sept. 22-27.

ERMA THE ELF: New Bedford, Mass., Sept. 24, Brockton 25, Milford 26, Woonsocket, R. I., 27, Portland, Me., Oct. 2, Lewiston 3, 4.

FRANK I. FRAYNE: Philadelphia Sept. 29-Oct. 4.

FIREMEN'S WARD: Norfolk, Neb., Sept. 26, Neel 27, Rapid City, Dak., 29, Ft. Meade 30, Deadwood Oct. 1, Central City 2, Lead City 3, Deadwood 4, Crawford, Neb., 6, Ft. Robinson 7, Shadron 8, Ft. Niobrara 9, O'Neil 10.

FRANK MAYO: Reading, Pa., Sept. 25, 26, Ashland 27, Shamokin 29, Hagerstown, Md., 30, Staunton, Va., Oct. 1, 2, Richmond 3, 4.

FANNIE L. LEWIS: Buffalo, N. Y., Sept. 22-29, Syracuse 29-Oct. 4.

FANTASMA: East Saginaw, Mich., Sept. 24-27, Joliet, Ill., 29, 30.

FRANCES A REDDING: Chester, Pa., Sept. 22-27.

FRANK DAVIDSON: Moundsville, W. Va., Sept. 25-27, Waynesburg, Pa., 29-Oct. 1.

FRANKIE JONES: Peoria, Ill., Sept. 28-Oct. 4.

FERGUSON AND MACK: Decatur, Ill., Sept. 24, Memphis, Tenn., 25-27.

FAT MEN'S CLUB: Lancaster, Pa., Sept. 25, Columbia 26, Harrisburg 27, Altoona 29, Lockhaven 30, Sunbury Oct. 1, Hazleton 2, Wilkesbarre 3, Scranton 4, Binghamton, N. Y., 6, Elmira 7, Corning 8, Hornellsville 9, Bradford, Pa., 10, Olean, N. Y., 11.

FLYING SCUD: Boston Sept. 1—indefinite.

FORT DONELSON: Oil City, Pa., Sept. 24, Meadville 25, Erie 26, 27, Pittsburg 29-Oct. 4.

GREAT METROPOLIS (Brady and Weltv's): Youngstown, O., Sept. 25, 26, Mansfield 26, Zanesville 27, Columbus 28-Oct. 4, Springfield 5, Chillicothe 6, Portsmouth 7-8, Frankfort, Ky., 9, Lexington 10-11.

GO-WOS-GO MOHAWK: Brooklyn, N. Y., Sept. 22-27, Philadelphia, Pa., 29-Oct. 4.

GREAT METROPOLIS (Western): Decatur, Ill., Sept. 24, 25, Springfield 26, Quincy 27, St. Louis, Mo., 29-Oct. 4.

GRIMES' CELLAR DOOR: Bridgeport, Conn., Sept. 24, 25, Norwalk 26, Portchester, N. Y., 27, Yonkers 29, Newburg 30, Rondout Oct. 1, Hudson 2, Lynn, Mass., 3, Haverhill 4.

GUILTY WITHOUT CRIME: Pittsburg Sept. 22-27.

GILBERT-HUNTLEY: Texarkana, Tex., Sept. 22-27.

GRAY-STEPHENS: Steubenville, O., Sept. 25-27.

GRACE GORDON: Clinton, Ind., Sept. 22-27.

GERTIE EMMS: Platte City, Mo., Sept. 22-27.

GRISMER-DAVIES: Stockton, Cal., Sept. 22-27, Portland, Ore., 29-Oct. 4, Astoria 6, 7, Olympia 8, Tacoma 9-11.

GOOD OLD TIMES: N. Y. city Sept. 15-Oct. 4.

HEARTS OF NEW YORK: Cincinnati Sept. 22-27, Indianapolis, Ind., 29-Oct. 4, Louisville, Ky., 6-11.

HOOP OF GOLD: Harlem, N. Y., Sept. 22-27.

HELD BY THE ENEMY: Rochester, N. Y., Sept. 22-27, Buffalo 29-Oct. 4, Pittsburg, Pa., 6-11.

HE, SHE, AND HER: Winsted, Conn., Sept. 24, Poughkeepsie, N. Y., 25, Troy 26, 27, Cohoes 29, Amsterdam 30, Gloversville Oct. 1, Rome 2, Oswego 3, Watertown 4, Lowville 6, Carthage 8.

HARDIE AND VON LEER: Great Falls, N. H., Sept. 24, Rochester 25, Farmington 26, Portsmouth 27, Salem, Mass., 29, Taunton Oct. 1, New Bedford 2, Fall River 4.

HILLSBERY (Charles A. Loder): Jacksonville, Ill., Sept. 25, Canton 26, Pekin 27, Bloomington 29.

H. E. DIXEY: Seattle, Wash., Sept. 25-27, Fresno, Cal., 29, 30, Los Angeles Oct. 1-4, Oakland 6, 7, San Jose 8, 9.

HELEN DAUVRAY: N. Y. city Sept. 29.

HANDS ACROSS THE SEA: Brooklyn Sept. 22-27.

HOUSES, HEARTS AND WILLING HANDS: Jersey City, N. J., Sept. 22-27.

HORACE MILLER: Charlottesville, Va., Sept. 26, Richmond 27, 27.

HUBER'S MUSEUM: Cincinnati Sept. 21-27.

HOLDEN COMEDY: Sidney, O., Sept. 22-27, Tremont 29-Oct. 4, Coshocton 6-11.

HATTIE BERNARD-CHASE: Raleigh, N. C., Sept. 24, New Berne 25, Fayetteville 26, 27, Wilmington 29, 30, Charlotte Oct. 1, Hickory 2, Asheville 3-4, Spartanburg, S. C., 6, Anderson 7, Lawrence 8, Newberry 10, 11.

HUBERT WHEAT: Salt Lake City, Utah, Sept. 24, 25, Rock Springs, Wyo., 26, Cheyenne 27, Denver, Col., 29-Oct. 4.

IRISH CORPORAL: Milton, Pa., Sept. 25, Nanticoke 26, Danville 27, Bellefonte 29, Tyrone 30, Bedford Oct. 1, 2, Altoona 3, Bellwood 6, Clearfield 7, Hontzdale 8, Hanover 9, Chambersburg 10, Hagerstown, Md., 11.

IVY LEAF: Westfield, Mass., Sept. 24, Northampton 25, Holyoke 26, Springfield 27.

J. H. WALLICK: Taylor, Tenn., Sept. 25, Dennison 26, 27.

JULIA MARLOWE: Evansville, Ind., Sept. 24, Vincennes 25, Owensboro, Ky., 26, Bowling Green 27, Memphis 29-Oct. 4.

JAMES O'NEILL: Boston Sept. 29-Oct. 4.

JANE COMBS: Piqua, O., Sept. 25, Frankfort, Ind., 26, Joliet, Ill., 27, Chicago 29-Oct. 4, St. Paul, Minn. 6-11.

J. J. DOWLING: St. Louis, Sept. 22-27.

J. K. EMMET: Mansfield, O., Sept. 25, Chicago 29-Oct. 4, Sioux City, Ia., 6-8, Lincoln, Neb., 9.

JIM THE PENMAN: Birmingham, Ala., Sept. 24-26, Chattanooga, Tenn., 27, 27, Meridian, Miss., 28, Montgomery, Ala., 30, Selma Oct. 1, New Orleans, La., 5-11.

JOSIE MILLS: Ottawa, Can., Sept. 22-27.

JAMES OWEN O'CONOR: Albany, N. Y., Sept. 25, Schenectady 26, Rome 27, Syracuse 29, 30, Auburn Oct. 1, Ithaca 2, Binghamton 3, Elmira 4.

JOHN DILLON: Manhattan, Kans., Sept. 24, 25, Hutchinson 26, Wichita 27-Oct. 1, Wellington 2, Winfield 3, Arkansas City 4.

KATIE ROOSEY: Nanticoke, Pa., Sept. 25, Mt. Carmel 26, Shamokin 27, Mauch Chunk 29, Mahanoy 30, Tamaqua Oct. 1, Shenandoah 2, Ashland 3, Allentown 4.

KATE CLANTON: Boston Sept. 15-27.

KATE PERSSELL: London, Can., Sept. 22-24, Hamilton 25-27, Detroit, Mich., 29-Oct. 4, Grand Rapids 6-11.

KAJO BRIDGE: Chicago Sept. 14-Oct. 4, Detroit, Mich., 6-11.

KEITH RHOADES: Rossburg, Pa., Sept. 27-27.

KAJANKA: Columbus, O., Sept. 22-27, Cincinnati 29-Oct. 4.

KINGSBURY-ARLEN (Lyon and Bower): Freeport, Ill., Sept. —, Belvidere 26, Madison, Wis., 27, Milwaukee 28-Oct. 4.

KATE PUTNAM: Boston, Sept. —-Oct. 4.

LIZZIE EVANS: Joliet, Ill., Sept. 24, Ottawa 25, St. Louis, Mo., 28-Oct. 4.

LOUIS JAMES: N. Y. city Sept. 22-27, New Haven, Conn., 29, Hartford 30-Oct. 4, Holyoke, Mass., 6, Worcester 7-8.

LOST IN NEW YORK: Toledo, O., Sept. 22-27, Chicago 29-Oct. 4.

LOST IN LONDON: Fall River, Mass., Sept. 25, North Attleboro 26, Webster 27, Putman 29, Spencer Oct. 2, Warren 3, Palmer 4, Florence 6, Turner's Falls 7, Greenfield 8, Huntington 9.

LILLIAN LEWIS: Louisville, Ky., Sept. 22-27, Lexington 29, Huntington 30, Ironton, O., Oct. 1, Chillicothe 2, Circleville 3, Hamilton 4.

LIGHTS AND SHADOWS: Norfolk, Va., Sept. 24-25, Richmond 26, 27, Charleston, S. C., 29, Savannah, Ga., 30, Macon Oct. 1, Columbus 2, Montgomery, Ala., 3, 4, New Orleans, La., 5-11.

LEWIS MORRISON: Brooklyn, N. Y., Sept. 22-27, Brooklyn, E. D., 29-Oct. 4.

LYCEUM THEATRE: Canton, Mo., Sept. 22-27.

LYCEUM THEATRE (Frohman's): Philadelphia Sept. 22-Oct. 4, Washington, D. C., 6-11.

LIMITED MAIL: Grand Rapids, Mich., Sept. 22-27, Ypsilanti 29, Ann Arbor 30, Lansing Oct. 1, Battle Creek 2, Kalamazoo 3, 4, Chicago, Ill., 5-11.

LIZZIE MONTGOMERY: Sherman, Texas, Sept. 22-27.

LAFER ON: Chicago Sept. 22-Oct. 4.

LARKINS: Jackson, Miss., Sept. 24.

LAMADE-ROWELL: Bowling Green, O., Sept. 27.

LITTLE LORD FAUNTLEROY: Nashua, N. H., Sept. 22-27, Manchester 26, Marlboro, Mass., 27.

MY JACK (Walter Sanford's): Brooklyn, N. Y., Sept. 22-27, N. Y. city 29-Oct. 4.

MATTIE VICKERS: Washington, Ia., Sept. 24, 25, Ottumwa 26, 27, Newton 29, Humboldt 30, Sioux City Oct. 2-4, Fremont, Neb., 6, Hastings 7, Kearney 8, Grand Island 9, Lincoln 10, Beatrice 11.

MINNIE SEWARD: Baltimore Sept. 22-27.

MAY BRETONNE: Tipton, Ia., Sept. 22-27, Cable, Ill., 29 Oct. 1.

MAY HENDERSON: Batavia, N. Y., Sept. 22-27.

MRS. LESLIE CARTER: N. Y. city Nov. 10.

MONEY MAD: Hoboken, N. J., Sept. 25-28, Boston, Mass., Sept. 29-Oct. 4, Hartford, Conn., 6-8, New Haven 9-11.

MACLEAN-PRESCOTT: Evansville, Ind., Sept. 25, 26, Vincennes 27, Terre Haute 29, 30, Danville, Ill., Oct. 1, Decatur 2, Springfield 3, Sedalia, Mo., 4, Kansas City 6-11.

MIDNIGHT BELL (Patrice): Detroit, Mich., Sept. 22-27, Port Huron, Oct. 1, Flint 2, Owosso 3, Alpena 4, Tawas City 6, Lansing 8, Ann Arbor 9, Jackson 10, Kalamazoo 11.

MIDNIGHT BELL: Oakland, Cal., Sept. 29, 30, San Jose Oct. 1, Stockton 2, Sacramento 3, 4, Salt Lake City, Utah, 6-11.

MARLANDE CLARKE: Canton, O., Sept. 24-26, Akron 27, Sandusky 29, Kendleville, Ind., 30-Oct. 1, Lafayette 2, Marion 3, Logansport 7, Brazil 8.

MASTER AND MAN: Buffalo, N. Y., Sept. 22-27.

MAUDE ATKINSON: Macon City, Mo., Sept. 25-27, Lewisburg, Tenn., 29-Oct. 4.

MILTON NOBLES: Cincinnati, O., Sept. 22-27, Washington, D. C., 29-Oct. 4.

MCKENNA'S FLIRTATION (Barry and Fay): Wausau, Wis., Sept. 22, Ashland 27, Duluth, Minn., 28, 29, St. Paul 30-3.

MASK OF LIFE: Philadelphia Sept. 22-27.

MUGGS' LANDING: Fairfield, Me., Sept. 27, Augusta 29, 30, Portsmouth, N. H., Oct. 1, Laconia 2, Farmington, Me., 4, Portland 6, Biddeford 7, Fitchburg, Mass., 9.

MILLAR BROS. AND NORRIS: Helena, Mont., Sept. 24-26, Marysville 29, 30, Great Falls, Oct. 1, 2, Fort Benton 3, 4.

MME. AND AUGUSTIN NEUVILLE: Chicago Sept. 22-Oct. 4.

MARIE WAINWRIGHT: Cleveland, O., Sept. 22-27.

MORA: Schenectady, N. Y., Sept. 22-27.

MR. BARNES OF NEW YORK: Frank W. Sanger: Indianapolis, Ind., Sept. 22-27.

MY AUNT BRIDGET: Philadelphia Sept. 22-27.

MARGARET MATHER: Toronto, Can., Sept. 22-27.

MAGGIE MITCHELL: Providence, R. I., Sept. 22-27.

MICHAEL STROGOFF (Mitchell): Davenport, Ia., Sept. 28, 26, Moline, Ill., 27.

NOSS MUSICAL COMEDY: Weston, W. Va., Sept. 24, Grafton 26, Parkersburg 27, Point Pleasant 29, Charleston 30.

NEGRO FOLK: Minneapolis, Minn., Sept. 22-27.

N. S. WOOD: Baltimore, Md., Sept. 22-27, Wilmington, Del., 29-Oct. 4, Lebanon, Pa., 6, Lancaster 4.

NELLIE M. HENRY: Kansas City, Mo., Sept. 22-27, Omaha, Neb., 29-Oct. 4, Des Moines, Ia., 5, Davenport 6, Rock Island, Ill., 4, Chicago 6-11.

NATURAL GAS: Providence, R. I., Sept. 22-27, Troy N. Y., 29-Oct. 4, Albany 2-4, N. Y. city 6—indefinite.

NEW YORK COMEDY (W. C. Tirrill's): Ann Arbor, Mich., Sept. —.

ONE OF THE FINEST: Columbus, O., Sept. 21-27, Cincinnati 28-Oct. 4.

OLIVER W. WIXEN: Athens, N. Y., Sept. 24, Chatham 25, Valatie 26, Kinderhook 27, Schaghticoke 29, Greenwich 30.

OLD DEPOSITORY: Rochester, N. Y., Sept. 22-27, Buffalo 29-Oct. 4.

ONE OF THE BRAVEST: Detroit, Mich., Sept. 22-27.

OLIVER BYRON: Pittsburg, Pa., Sept. 29-Oct. 4, Greensburg 6, Uniontown 7, Altoona 8, Harrisburg 9, Lancaster 10.

OLE OLSON: Indianapolis, Ind., Sept. 22-27, Goshen Oct. 2, Elkhart 3, So. Bend 4, Chicago, Ill., 5-11.

OUR GERMAN WARD: Mystic, Conn., Sept. 25, Westerly, R. I., 26, Putnam, Conn., 27, Southbridge, Mass., 29, Danielsville, Conn., 30, Webster, Mass., Oct. 1, New Britain, Conn., 2, Middletown 3, Torrington 4.

OLD HOMESTEAD: Kansas City, Mo., Sept. 22-25, St. Louis 29-Oct. 4.

PAYMASTER: Buffalo, N. Y., Sept. 22-27.

PAUL ROSA: St. Louis, Mo., Sept. —, Louisiana 29, Hannibal 30, Macon Oct. 1, Ottumwa, Ia., 2, Marshalltown 3, Des Moines 6, Iowa City 7, Cedar Rapids 8, Keokuk 9, Peoria, Ill., —, Joliet 11.

PRINCE AND PAUPER (Tommy Russell): Kansas City, Mo., Sept. 22-27.

PRINCE AND PAUPER (Daniel Frohman's): Omaha, Lincoln, Neb., Sept. 25, Sioux City, Ia., 26, 27, Council Bluffs 29, Des Moines 30, Kansas City, Mo., Oct. 1-4, Peoria, Ill., 6, 7, Springfield 8.

P. F. BAKER: St. Paul, Minn., Sept. 22-27, Dubuque, Ia., 29, Galesburg, Ill., 30, Quincy Oct. 1, Pekin 2, Joliet 3, Streator 4.

PAT ROONEY: Watertown, N. Y., Sept. 24, Oswego 25, Lockport 26, 27, Toronto, Can., 29-Oct. 4.

PRIVATE SECRETARY: St. Louis, Mo., Sept. 22-27, St. Paul, Minn., 29-Oct. 1, Minneapolis 2-4.

PAUL KAUVAR: N. Y. city Sept. 22-Oct. 4, Baltimore 13-18.

PLUNKARD BOY: Bath, N. Y., Sept. 24, Corning 25, Elmira 26, Newark, N. J., 29-Oct. 4.

PRINGLE-KELLOGG: Seymour, Ia., Sept. 22-27.

RUNNING WILD (F. Schwartz): Canenovia, N. Y., Sept. 25, Rome 26, Carthage 27, Brockville, Can., 29, Kingston 30, Belleville Oct. 1, Peterboro 2, Guelph 3, Hamilton 4, Toronto 6-8, Chatham 9, Port Huron, Mich., 10.

ROLAND REED: Cincinnati, O., Sept. 22-27, St. Louis, Mo., 29-Oct. 4, Chicago, Ill., 6-11.

RENTEROW'S PATHFINDER: Sault St. Marie, Mich., Sept. 22-27, Manistique 29, Escanaba 30, Iron Mountain Oct. 1, Hurley, Wis., 2, Ashland 3, West Superior 4, Duluth, Minn., 6-11.

RIP VAN WINKLE (Fitzpatrick): Grand Rapids, Mich., Sept. 22-27, Detroit 29-Oct. 4, Chatham, Can., 6, London 7, Goderich 8, Stratford 9.

REUBEN GLUE: Southbridge, Mass., Sept. 24, East Weymouth 25, Fall River 26-27.

ROSE COGHLAN: Minneapolis, Minn., Sept. 22-27, Kansas City, Mo., 29-Oct. 4, Colorado Springs, Col., 6, Pueblo 7, Salida 8, Leadville 9.

ROSINA VOKES: Buffalo, N. Y., Sept. 25-27, Cleveland, O., 29-Oct. 4, Chicago 6-11.

RICHARD MANSFIELD: N. Y. city June 16-Oct. 31.

ROBERT DOWNING: Marion, Ind., Sept. 24, Richmond 25, Terre Haute 27, Columbus 29, Lafayette 30, Crawfordsville Oct. 1, Indianapolis 2-4.

ROBERT MANTELL: Denver, Col., Sept. 22-27, Aspen 29, 30, Leadville Oct. 1, Pueblo 2, 3, Kansas City, Mo., 6-11.

ROBERT SMILEY: Atlantic City, N. J., Oct. 20-21.

RAPID TRANSIT: Piqua, O., Sept. 24, Bellefontaine 25, Wapakone

son 26, Poughkeepsie 27, Brooklyn 29-Oct. 4, Elizabeth, N. J., 6, Easton, Pa., 7, Bethlehem 8.

THE HUSTLER: Minneapolis, Minn., Sept. 21-27, St. Paul 28-Oct. 4, Milwaukee, Wis., 7-10.

THE FAKIR: Kansas City, Mo., Sept. 21-27, Omaha, Neb., 28, Des Moines, Ia., 30-Oct. 2, Cedar Rapids 2, Dubuque 3, Rockford, Ill., 4, Milwaukee, Wis., 5-11.

THE SOUDAN: Boston Sept. 15—indefinite.

THE SNATCHER: Cincinnati, O., Sept. 21-27, Detroit, Mich., 29-Oct. 4, Toronto, Can., 5-12.

THE CASTAWAYS: Easton, Md., Sept. 24, Smyrna, Del., Oct. 1-3.

THE EDITOR (Louis Aldrich): Pittsburg, Pa., Sept. 22-27, Wheeling, W. Va., 29, McKeesport, Pa., 30, Lancaster Oct. 1, Reading 2, 3, Easton 4, N. Y. city 6-11.

THE ENGLISH ROSE: Boston Sept. 7—indefinite.

THE OLD HOMESTEAD (Denman Thompson): N. Y. city Oct. 6—indefinite.

THE CHARITY BALL: Frankfort, Ky., Sept. 24, Louisville 25-27, Memphis, Tenn., 29-Oct. 2, Nashville 3-4, Cincinnati, O., 6-11.

THE BURGLAR: Penn Yan, N. Y., Sept. 25, Canandaigua 26, Elmira 27, Danbury, Conn., 29, Bridgeport 30, New Haven Oct. 1, Hartford 2, Bristol 3, New Britain 4, Meriden 5, New London 6.

THE SILENT PARTNER: Lawrence, Mass., Sept. 23, Exeter, N. H., 30, Lowell, Mass., Oct. 1, Waltham 3, Portsmouth, N. H., 6, Lewiston, Me., 7, Portland 8, 9.

THE STOWAWAY (Jacob Litt's): Chicago Sept. 21-Oct. 4.

THE U. S. MAIL: San Francisco Sept. 22-Oct. 4.

THE FAIRIES' WELL: Murfreesboro, Tenn., Sept. 24, Nashville 25-28, Birmingham, Ala., 29, 30.

UNCLE TOM'S CABIN (Peck and Fursman): Amesbury Mass., Sept. 25, Newburyport 26, Haverhill 27, Lowell 29.

UNCLE HIRAM: Augusta, Me., Sept. 25, Waterville 26, Skowhegan 27.

ULLIE AKERSTROM: Chicago Sept. 21-27, Milwaukee, Wis., 28-Oct. 4, Minneapolis, Minn., 6-11.

UNCLE TOM'S CABIN: Philadelphia Sept. 29-Oct. 4.

WALL COMEDY: Maysville, O., Sept. 22-27.

WILD OATS: Greenwood, Miss., Sept. 23, Yazoo 26, Jackson 27, New Orleans, La., 28-Oct. 4.

WILD GOOSE CHASE: Birmingham, Ala., Sept. 23-27, New Orleans, La., 28-Oct. 4.

WILLIAM REDMOND: Brooklyn, E. D., Sept. 22-27, Baltimore, Md., 29-Oct. 4, Richmond, Va., 6, Lynchburg 7, Roanoke 8, Danville 9, Salisbury, N. C., 10, Charlotte 11.

WARDE-BOWERS: Titusville, Pa., Sept. 25, Oil City 26, Franklin 27, Meadville 29, Youngstown, O., 30, Wheeling, W. Va., Oct. 1.

WORLD (J. Z. Little): Rochester, Pa., Sept. 25, Mt. Pleasant 26, Irwin 27, Wellstown 29, Middletown 30, Carlisle Oct. 1-2, Huntingdon 3-4, Huntsville 6, Phillipsburg 7.

WIFE FOR WIFE: N. Y. city Sept. 22-27, Philadelphia 29-Oct. 4, Pottstown 6, Harrisburg 7, Williamsport 8.

W. H. CRANE: N. Y. city Sept. 8—indefinite.

WATER QUEEN: Holyoke, Mass., Sept. 24, Waterbury, Ct., 25, Meriden 26, Danbury 27, Kingston, N. Y., 29, Middletown 30, Carbondale, Pa., Oct. 1, Scranton 2, 3, Pittston 4.

YOU AND I: Philadelphia Sept. 22-27, Rochester, N. Y., 29-Oct. 1, Detroit, Mich., 2-4.

YOUNG COMEDY: Des Moines, Ia., Sept. 29-Oct. 4.

ZOZO: Hazleton, Pa., Sept. 25, Plymouth 26, Port Jervis, N. Y., 27, Middletown 29, Matteawan Oct. 1, Naugatuck, Ct., 2, Waterbury 3, Birmingham 4, Norwalk 5, Danbury 7, 8, New Haven 9-11.

ZEFFIE TILBURY: New London, Conn., Sept. 23-27, Bridgeport 29-Oct. 4, New Haven 6-8, Ansonia 9-11.

OPERA AND CONCERT COMPANIES.

ABBOTT OPERA: Cincinnati, O., Sept. 20, Oct. 4, Pittsburg, Pa., 6-11.

BENNETT-MOULTON OPERA (George A. Baker's): Philadelphia, Pa., Sept. 22-Oct. 4.

BANCROFT OPERA: Lewiston, Me., Sept. 23-27.

BROADBELT AND FLOWERS' OPERA: Beatrice, Neb., Sept 22-27, Junction City, Kans. 29-Oct. 4.

BALMORAL CHOIR: Quebec, Can., Sept. 26, Chatham 29, Halifax Oct. 1, 2, Charlottetown 3, Summerside 4, St. Johns 6, 7.

CALIFORNIA OPERA: Hastings, Neb., Sept. 24, Grand Island 25, Columbus 26, Vermont 27, Sioux City, Ia., 28-Oct. 1, Lemars 2, Sioux Falls, S. D., 3, 4, Cherokee, Ia., 6, Ft. Dodge 7, 8, Boone 9, Des Moines 10, 11.

CASTLES IN THE AIR: Boston Sept. 22-27, Washington, D. C., 29-Oct. 4.

CORSAIR: Worcester, Mass., Sept. 24, 25, Concord, N. H., 26, Burlington, Vt., 27, Rutland 29, Cohoes, N. Y., 30, Poughkeepsie Oct. 1, Newburg 2, Kingston 3, Schenectady 4, Troy 6, 7, Gloversville 8.

CORINNE: N. Y. city Sept. 22-Oct. 4.

COHEN FAMILY: Schuylerville, N. Y., Sept. 25, Hoosick Falls 26, Greenwich, Conn., 27.

CONRAD OPERA: Toronto, Ont., Sept. 25-27, Hamilton 29, London 30, Flint, Mich., Oct. 1, Bay City, 3, East Saginaw 4, Jackson 6, Toledo, O., 7, Sandusky 8, Akron 9, Salem 10, 11.

CARLETON OPERA: Portland, Ore., Sept. 22-27, Tacoma 29-Oct. 1, Seattle 2, 3, San Francisco 6-18.

PAT TEMPLETON: Baltimore Sept. 22-27, Brooklyn 29-Oct. 4.

FAUST UP TO DATE: Boston, Mass., Sept. 22-Oct. 4, Montreal, Can., 6-11.

FAUST (Reeve's): Newark, N. Y., Sept. 25, Le Roy 26, Mt. Morris 27, Medina 29, Lockport 30, Hamilton, Ont., Oct. 1, St. Catharines 2.

HESS OPERA: St. Joseph, Mo., Sept. 26, 27, Plattsmouth, Neb., 29, Beatrice 30, Lincoln Oct. 1, Omaha 2-4, Council Bluffs, Ia., 6, Des Moines 7, 8.

HOCH OPERA: Memphis, Tenn., Sept. 22-27, Nashville 29-Oct. 2, Evansville, Ind., 3-4.

LITTLE TYCOON OPERA: Philadelphia Sept. 19-27, Norfolk, Va., 29, 30, Richmond Oct. 1-4.

MME. ANGOT: N. Y. city Aug. 22-Oct. 22.

MARIE TEMPEST: N. Y. city Aug. 5-Oct. 25.

MAUD GREENWOOD: Warren, N. Y., Sept. 24, Erie, Pa., 25, Franklin 26, Jamestown 27.

NEW YORK OPERA: San Antonio, Tex., Sept. 29-Oct. 4.

PAULINE HALL OPERA: Philadelphia Sept. 22—indefinite.

PEARL OF PEKIN: Wilkesbarre, Pa., Sept. 24, Harrisburg 25, 26, Philadelphia 29-Oct. 4, Scranton 6, Altoona, 7, Wheeling, W. Va., 8, Zanesville, O., 9, Dayton 10, Evansville, Ind., 11.

RISHART SISTERS: Kane, Pa., Sept. 26, Titusville 27, Caledonia 29, Jamestown, N. Y., 30-Oct. 2.

STRAUSS ORCHESTRA: Indianapolis, Ind., Sept. 24, 25, Peoria, Ill., 26, Dubuque, Ia., 27, Minneapolis, Minn., 29-Oct. 4, Milwaukee, Wis., 6-8.

THE MERRY MONARCH (Francis Wilson): N. Y. city Aug. 16-Oct. 4, Baltimore 6 11.

THE SEVEN SUABIANS (McCaull): Brooklyn, N. Y., Sept. 22-27.

WM. J. GILMORE OPERA: Washington Sept. 22-27.

WILBUR OPERA: Milwaukee, Wis., Sept. 22-27.

VARIETY COMPANIES.

ADAH RICHMOND: Bellefonte, Pa., Sept. 24, Tyrone 25, Huntingdon 26, Altoona 27, Greensburg 29, Connellsville 30, Uniontown Oct. 1, Belle Vernon 2, McKeesport 3, Youngstown, O., 4, Newcastle, Pa., 6.

BRYANT-SAVILLE: N. Y. city, Sept. 22-27, Brooklyn 29-Oct. 4.

CITY CLUB: St. Paul, Minn., Sept. 22-27, Minneapolis 29-Oct. 4.

CREOLE BURLESQUE: Baltimore, Md., Sept. 22-27.

ELLIOTT'S VOYAGERS: Missoula, Mont., Sept. 22-27.

FAY FOSTER BURLESQUE: Corry, Pa., Sept. 24, Greenville 26, Oil City 27, Newcastle 29, Sharon 30, East Liverpool, O., Oct. 1, Ravenna 2, Wooster 3, Canton 4.

GRIEVES BURLESQUE: Paterson, N. J., Sept. 22-27.

GUS HILL: Harlem, N. Y., Sept. 22-27.

GEORGE SUN: Pittsburg, Pa., Sept. 22-27, Cleveland, O., 29-Oct. 4, Washington, D. C., 6-11.

HOWARD ATHENÆUM: N. Y. city Sept. 22—indefinite.

HOWARD BURLESQUE: Newark, N. J., Sept. 22-27.

HERRMANN'S TRANSATLANTIQUES: Chicago Sept. 22-Oct. 4, St. Louis, Mo., 6-11, Kansas City 13-18.

HYNICUS-VOLTER AND WARTINETTI ENGLISH PANTOMIME: N. Y. city Aug. 21-Oct. 4.

HENRY BURLESQUE: Cleveland, O., Sept. 22-27.

INTERNATIONAL VAUDEVILLES: Washington Sept. 22-27, Baltimore 29-Oct. 4, Pittsburg 6-11.

LILLY CLAY'S COLOSSAL GAIETY: Kansas City, Mo., Sept. 22-27, Des Moines, Ia., Oct. 1, Omaha, Neb., 2, Lincoln 3, Atchison, Kans., 4, Topeka 6.

LESTER AND ALLEN'S: Washington, D. C., Sept. 22-27.

LESTER AND WILLIAMS: Philadelphia Sept. 29-Oct. 4.

McCARTHY-DUMSEY: Syracuse, N. Y., Sept. 22-27, Philadelphia 29-Oct. 4, Pittsburg 6-11.

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NIGHT OWLS: Troy, N. Y., Sept. 22-27.

REILLY-WOODS: New York city, Sept. 19-27.

ROSE HILL'S BURLESQUE: Cincinnati, Sept. 22-27, Chicago 29-Oct. 4, Milwaukee, Wis., 6-11.

REWLE-SANTLEY: Providence, R. I., Sept. 22-27, Boston 29-Oct. 4.

SHERIDAN-FLYNN: Hoboken, N. J., Sept. 22-27, Rochester, N. Y., 29-Oct. 4.

SAM DEVERE: Philadelphia Sept. 22-27.

SOZO PASTOR: Pittsburg, Pa., Sept. 22-27, Philadelphia 29-Oct. 4, Washington, D. C., 6-11.

THE LILLIPUTIANS: N. Y. city Sept. 15—indefinite.

TENNYSON AND DAWSON'S: Winston, N. C., Sept. 22-27, Raleigh 29-Oct. 4.

VARIS SISTERS: Philadelphia, Sept. 22-27, Providence, R. I., 29-Oct. 4, New York city 6-11.

WILLIAMS AND ORR: Toronto, Ont., Sept. 22-27, Buffalo, N. Y., 29-Oct. 4.

WHALLEN AND MARTELL: St. Louis Sept. 22-Oct. 4, Chicago 6-11.

MINSTRELS.

AL. G. FIELD: Newcastle, Pa., Sept. 24, Warren 25, Youngstown, O., 27, Akron 29, Canton 30, Alliance Oct. 1, Steubenville 2, East Liverpool, O., 3, Beaver Falls, Pa., 4, Connellsville 7, Cumberland, Md., 8, Greensburg, Pa., 9.

BARLOW BROTHERS: Frederick, Md., Sept. 24, Hagerstown 25, Cumberland 26.

BEACH AND BOWERS: Des Moines, Ia., Sept. 26.

BURT SHEPARD: Chicago Sept. 22-27.

CLEVELAND'S COLORED: Moline, Ill., Sept. 24, La Salle 25, Bloomington 26, Decatur 27, Springfield 29, Peoria 30, Galesburg Oct. 1, Sedalia, Mo., 2-3, Lawrence, Kas., 4.

CLEVELAND'S MAGNIFICENT: Pensacola, Fla., Sept. 25, Mobile, Ala., 26, 27, New Orleans, La., 28-Oct. 4.

COMPTON, FRANKLIN AND WEST: Crete, Neb., Sept. 25, 26, Seward 27.

COLES: Avoca, Neb., Sept. 23, Grand Island 30, St. Paul Oct. 1, Central City 2, Columbus 3, Madison 4, Norfolk 6, Stanton 7, West Point 8, Scribner 9, Blair 10, Missouri Valley, Ia., 11.

GORMAN: Waterbury, Conn., Sept. 25, Birmingham 26, Winsted 27, Pittsfield, Mass., 29, Troy, N. Y., 30, No. Adams, Mass., Oct. 1, Brattleboro Vt., 2, Keene, N. H., 3, Bellows Falls, Vt., 4, Montpelier 6, Burlington, 7, Rutland 8.

GORTON: Calumet, Mich., Sept. 26, 27.

HI HENRY: Coshocton, O., Sept. 24, Newark 25.

IMPERIAL: Hartford City, Ind., Sept. 25, Portland, 26, Bluffton 27, Decatur 29, Van Wert, O., 30, Defiance, Oct., 2.

KELLY AND LEON: Chicago Aug. 28—indefinite.

LOW JOHNSON: St. Cloud, Minn., Sept. 25, Minneapolis 26, 27.

PRIMROSE AND WEST: Syracuse, N. Y., Sept. 24, Elmira 25, Binghamton 26, Utica 27, Troy, Oct. 1, 2, Albany 3-9.

THATCHER: Philadelphia, Sept. 22-27, Lynn, Mass., 29, Lawrence 30, Concord, N. H., Oct. 1, Portsmouth 2, Milford, Mass., 3.

VREELAND'S: Renovo, Pa., Sept. 25, Jersey Shore 26, Clearfield 27.

CIRCUSES.

BARNUM-BAILEY: Des Moines, Ia., Sept. 24, Fort Dodge 25, Sioux Falls, Dak., 26, Sioux City, Ia., 27.

DOWNIE: Alpena, Mich., Sept. 22-27.

FOREPAUGH: Butler, Pa., Sept. 24, Washington 25, Uniontown 26, Cumberland, Md., 27.

HUNTING: Braddock, Pa., Sept. 25, East Liberty 26, 27.

MAIN-VAN AMBURGH: Honesdale, Pa., Sept. 24, Carbondale 25, Olyphant 26, Pittston 27.

ROBINSON: Fresno, Cal., Sept. 25, Santa Barbara 29, Los Angeles Oct. 2, San Bernardino 4.

RINGLING BROS.: Warren, O., Sept. 24, New Bethlehem, Pa., 25, Dubois 27, Punxsutawney 29, Ridgeway 30, Lock Haven Oct. 1.

SELLS BROS.: Bluffton, Ind., Sept. 24, Frankfort 25, Charleston, Ill., 26, Paris 27.

WHITNEY: Clio, Mich., Sept. 25, Otesville 26, Davison 27.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Sheboygan, Wis., Sept. 22-27.

COUP'S EQUINES: Kansas City, Mo., Sept 22-27.

GENTRY'S EQUINES: Portland, Ore., Sept. 22-27.

MACKENZIE'S LECTURES: Buffalo, N. Y., Sept. 22-27, Albany 29-Oct. 4.

W. W. DAYTON: Bristol, Vt., Sept. 25, Burlington 26, 27, Winooski 29, 30, Richmond Oct. 1, 2.

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Thomas Musgngale,	William Labb.

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Charles E. Huntington,	C. E. Hand,
Joe Coyne,	Clay T. Vance,
Joe Mulligan,	J. W. Milliken.

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Louis Aldrich,	Dora Goldthwaite,
Alexis Markham,	Grace Huntington,
William Lee,	May Haines,
L. R. Willard,	P. J. Reynolds,
Edgar Weir,	W. Wimmer.

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CONFLICTING EXCUSES.

Some time ago THE MIRROR called attention to the unauthorized performance of May Blossom at Portland, Oregon, under the title of The Fisherman's Daughter, and the proceedings instituted by Gustave Frohman against Manager Cordray. The latter has written Mr. Frohman as follows:

"During the week of Aug. 18 we played a piece entitled The Fisherman's Daughter, and if your informant stated that it was your version of May Blossom he greatly erred in his judgment. The piece, Fisherman's Daughter, is a MSS., written by J. Rush Bronson, and the right to play the same was obtained from him personally to whom we paid a royalty. Since the matter has been brought to our attention we called Mr. Bronson to account. He claimed that it did not in any way infringe on the play, May Blossom, and to convince us of the fact went before a notary public and took an oath to that effect. A copy of the same can be forwarded to you if desired."

Now Gustave Frohman has in his possession one of the programmes of The Fisherman's Daughter, in which the names of the characters clearly identify the piece.

Messrs. Silverstine, Murphy & Brodie, Mr. Frohman's attorneys at Portland, write as follows: "Mr. Cordray showed us what was apparently a receipt from you for $60 for the right to perform May Blossom for one week. This receipt is signed Gus Frohman, and we are led to believe that the same is a forgery."

To Mr. Frohman, Manager Cordray pleads ignorance, saying that he has paid some one else, and to his attorneys, he shows an acknowledgment purporting to be signed by Gustave Frohman which appears to much resemble a forgery, since Gustave Frohman has given no such receipt in this case. He has instructed his attorneys to push the matter to the utmost, and it will be well for authors and managers to keep a close watch on the Cordray management.

THE QUARTERLY.

Boston Post.

The second number of THE DRAMATIC MIRROR QUARTERLY appears to-day. This is the first magazine devoted exclusively to the drama ever attempted in this country. It engages the services of many well-known writers, and its articles are timely and thoughtful. Important features are the reviews of stage literature and the "Dramatic Diary." Among the contributors to the October number are Dion Boucicault, George Parsons Lathrop, Edward A. Dithmar, Alfred Hennequin, Charles Barnard, and others equally well known.

MATTERS OF FACT.

With such well known people as Amy Ames, Wright Huntington, W. H. Murdoch in her company, it is no wonder that the very clever soubrette, Katie Emmett, is meeting with so much success this season. From all accounts she broke all records at the Haymarket Theatre, Chicago, last week, and so great was the crowd that hundreds were turned away.

The Winona Opera House at Winona, Minn., is offered for sale. It is the only place of amusement in that city, which has a population of 18,000.

Jacob Litt has open time both in Chicago and Milwaukee.

Out of Sight has a few open dates in October. Managers can address T. E. Mills, care of this office.

Herbert Hall Winslow, author of The Silent Partner, etc., has his headquarters at Klaw and Erlanger's Exchange.

James B. Sawyer, manager of the Grand Opera House at Asheville, N. C., has open time for good attractions. His house is new, and seats 1,100, and the town and vicinity has a population of 12,000 to draw from.

A glance at our open-time columns will show that the Portland Theatre, Maine, has some immediate open-time to fill. C. E. Lothrop is the manager.

The New Opera House, at Grand Forks, Dakota, is claimed to be the finest theatre between Minneapolis and the Pacific coast. It will have cost when completed nearly $80,000 and is modern in every respect. The Sturdivant system of heating and ventilation is used, the house is lighted by electricity and has a seating capacity of 1,000. The Emma Abbott Opera company will open this house on Nov. 10, and already $3,000 has been realized from the sale of the first fifty tickets. The managers are now ready to book attractions for the season.

Webster Edgerly wants a trained raven for his new play, The Raven.

The Misses Brown, dramatic typewriters, of 110 Fifth Avenue, revise and punctuate MS. and translate and copy French.

Mlle. Anna Rodmann, prima ballerina, late of Madison Square Garden, is open for an engagement.

Florence Elmore will in future be known as Mayarn Bradford. She is under engagement with J. M. Hill in his Money Mad company.

Charles T. Ellis is meeting with unusual success this season, in Casper the Yodler, and is playing to the capacity of every house in which he appears. He has a few open dates in April and May.

Fletcher Williams will introduce a Spanish gipsy dance in the play Alice Ives has written for the Gaiety Farce Comedy company.

Sol Smith Russell is in his seventh week at Daly's Theatre, where A Poor Relation is meeting with unusual success this season. Manager Fred G. Berger announces all time filled.

Maida Craigen's permanent address is 124 West Thirty-sixth street. She is at liberty.

Betts' Opera House, at Gallipolis, O., has been renovated, the stage enlarged, and can now play any road attraction. New scenery has been painted by Sosman and Landis, of Chicago, and everything has been done to make this house a success. S. H. Eagle is now its manager, and would like to book a good attraction for Centenial week, which takes place on Oct. 16, when thirty thousand people are expected in the city.

W. H Bullard desires a position as assistant treasurer and confidential secretary to a reliable manager.

Katie Emmett is meeting with much success in her reconstructed play, The Waifs of New York, which is playing to very large receipts. The Chicago press speak in the highest terms of this play.

The Maxwell House at Nashville, Tenn., is the largest hotel in that city and being centrally located is convenient for theatrical companies visiting that city whose patronage is solicited. J. H. Fulton is he manager.

AFTER DINNER DRINK OF THE WORLD is the celebrated Marie Brizard and Roger Anisette, Creme De Menthe, Maraquin or Curacoa. T. W. Stemmler, Branch House, Union Square, N. Y.

LETTERS TO THE EDITOR.

TOO PREVIOUS.

DIXON, Ill., Sept. 6, 1890.

To the Editor of the Dramatic Mirror:

DEAR SIR.—Will THE MIRROR, which courteously gives ear to even a small grievance, please correct a misstatement unwittingly made by its Chicago correspondent to the effect that Grandpa Gray, a Yankee play produced at Havlin's Theatre in that city the week of July 20, had been purchased by J. H. Shenck for the use of his star, John Dillon.

This report was circulated through the Chicago press without my knowledge, and before I, the author, had received any communication or proposal regarding the sale of it. The very obvious motive is one which lurks in the breast of the modern "managerial "hustler," to prevent competition pending his intended purchase.

Mr. Shenck and I failed to come to any satisfactory agreement, however, and I find myself aggrieved by the reflection that but for this bit of managerial "previousness" I might have sold the play to some manager whose ideas regarding the value of a successful dramatic production take a wider range than those of Mr. Shenck. Yours, with great respect. CARRIE ASHLEY CLARKE.

THE ANTHEM IN GEORGIA.

MACON, Ga., Sept. 18, 1890.

To the Editor of the Dramatic Mirror:

SIR:—A few months ago I read an article in THE MIRROR concerning bands playing "The Star Spangled Banner" after the performances in the theatres in New York.

I, as leader of the orchestra here, decided to adopt the idea, and now play it every night. It is taking immensely.

I thi k you will be interested to know that I am the first bandmaster to adopt your wise suggestion in the South. Respectfully yours,

HENRY PERD.

LETTER LIST.

The following letters await their owners at this office. They will be delivered on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Adell, Helene	Gallatin, Alberta	Norris, J. M.
Amber, Mabel	Gravelle, May	Oberhaller, J. R.
Adams, Geo. M.	Geiger, Richard H.	O'Conor, Jas. Owen
Adams, Mrs. R. A.	Hadley, Alberta	Osborne, Rose
Arnold, Lou	Harrison, Mr.	Phelps, J. Barker
Adams, G. H.	Hanford, Chas.	Paine, Chas. R.
Al'ridge, Bertee	Howard, Bronson	Power, W. D.
Aiken, Fred A.	Howard, Joseph	Pyke, George
Ashridge, Mrs. B.	Howard, Kate S.	Pearson, Kate
Abbott, Emma	Heege, Gus	Prescott, Marie
Adams, S. D.	Haworth, Jos.	Parker, Georgie
Burrid, J. F.	Husted, H. E.	Putnam, Georgie
Baskus, F. Fred	Holmes, Chas. S.	Pratt, Chas. H.
Belmont, Guy	Holland, Frank	Perry, Thos. R.
Brown, W. Potter	Jerome, Fred.	Pierce, Lydia
"Burglar" Co.	Huntington, Wright	Reynolds, Jos. P.
Berry, Mart L.	Hamilton, Lulu	Reilly, James
Bryton, Frederic	"H. W. J."	Royle, Edwin M.
Bellini, Laura	Havlin, Otis	Ray, Cora
Bentini, Nina	Howe, I.	Roberts, Frank
Barton, W. D.	Hunt, Chas.	Rhea, Mlle.
Baker, Lewis	Hersey, Mart.	Rial, Louise
Cooper, Mildred	Hoolert, Fred.	Russell, Lillian
Cross, E. J.	Johnson, Geo. & D.	Robinson, Chas.
Curtisse, Blanche	Jarbeau, Vernona (page)	Rich, J.
Colburn, S. K.	June, George W.	Shaw, Wm. A.
Coffin, Harry	Januschek, Mme.	Schroder, Palma
Clifton, Geo. J.	Jacobs, Maurice	Sprague, Estelle
Coggswell, Miss C.	Kingdon, Francis	Sinclaire, Edith
Castle, Alice	Kent, Charles	Scott, John Philip
Cole, Edith	Keene, Thomas W.	Scanlan, W. J.
Belmore, Ralph	Kemble, Frankie	Stephens, Walter
Deacon-Brodie, Mg'r	Kellogg, M. L.	Satterlee, Jennie
Daniels, Frank	Leland, Edward	Sullivan, E. P.
Daly, Carroll	Lennox, Fred.	Sanson, Bessie
Dear Irish Boy (mgr)	Elvingston, Al.	Stevens, Edwin
Davenport, Lilian	Leland, Watt	St. Felix Sisters
Dart, S. E.	Laurent, Mrs. H.	Scott, W. F.
Dauvray, Helen	Langey, Otto	Saxton, Ernest
Dixon, Fred.	Livingston, Alice King	Smith, Mrs. Sol
De Gez, Jno. P.	Lippmann, D.	Thropp, Master Chas.
Duree, Madge,	Langdon, W. H	Taylor, Lucy
Dorr, Minerva	Mudivina, Donna	Thorne, Keith L.
Fenr, Oliver E.	May, Flossie	Trask, Henry B.
Fulford, Robert	Myers, Mary	Tobin, Thos.
Fox, Della	Masson, Ed S.	Tillotson, W. W.
Faber, Duke F.	McKee Frank	Tannehill, Jr., Frank
French, Nellie	McCaul, Mr.	Vane, Lilla
Foman & Sutton	Morris, Wm.	Yokes, May
Forsythe, Kate	Mackaye Steele	Watcham, Harry
Floyd, George	Mayo, J. J.	Warner, Edwin
Filkins, Grace	May, Olive	Wentworth, Mae
Florence, W. J.	Murphy, Jos.	Wilson, D. H.
Granger, George H.	Morrison, Lewis	Williams, Robert H.
Goldthwaite, Dora	Moss, Walter S.	Winslow, Herbert Hall
Guberson, W. F.	McNish, Frank H.	Walker, W. J.
Given, Ued	Norcross, Frank	Wynne, Agnes L.
Galloway, M. J.		Weber, Joseph
Gilmon, Ada		
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TO ALL WHOM IT MAY CONCERN!

I hereby give notice that I have notified the management of the

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that from and after the 27TH of SEPTEMBER, 1890, I shall not perform in the said burlesque or under said management.

Dated New York, September 22, 1890.

(Signed) FAY TEMPLETON.

FOREIGN FOOTLIGHT FLASHES.

Herman Merivale's new play, The Master of Ravenswood, was produced at the London Lyceum Theatre last Saturday night, and, according to cable dispatches to hand, Henry Irving's acting in the title-rôle will rank the part among the best of his creations. The play is said to have proved a most emphatic success.

* * *

Mr. Irving, by the way, is president of a body that rejoices in the cognomen of "The Beefsteak Society." Well, New York can go London one better. We have our Tenderloin Club.

* * *

The dramatic editor of the *Echo de Paris* usually gets mixed when he ventures beyond the walls of Paris. In a recent issue he refers gravely to Marion Crawford's Zoroaster as "an English novel by Sir Marion Crawford!"

* * *

An important feature of Amberg's season this year will be the production of Sudermann's play Sodom. What poetry in the title!

* * *

The 1890 volume of Les Annales du Théâtre et de la Musique has just been issued in Paris. Henri Meilhac contributes the preface.

* * *

Aurélien Scholl, the greatest wit of Paris, has written a play for the Théâtre-Libre. It is called L'Amant de Sa Femme.

* * *

Clement Scott's life of E. L. Blanchard, the late critic and dramatist, is in the press and will be published about Oct. 1.

* * *

The Buchanan-Coleman controversy anent the alleged plagiarism of the former's new play The English Rose from the latter's MS. still goes on in London to slow music while all the critics beat time. The dispute is about to enter its legal phase.

* * *

Robert Buchanan says that he has been legally advised not to give up Mr. Coleman's MS. We don't know much about the circumstances of the case, but if the MS. is Coleman's and he wants it back it seems to us that he ought to have it. This may be Sunday school logic, but we believe its sound.

* * *

A new play by Buchanan, to be seen shortly at the London Shaftesbury, is called The Sixth Commandment.

* * *

Jerome K. Jerome's new book is called "Told After Supper."

* * *

Speaking of England's poet-dramatist, Mr. Buchanan confided to an interviewer the other day a list of all the "hard names" (*sic*) he had been called by his colleagues since he began his literary career. Among a string of choice epithets came the straw that broke the proverbial camel's back. One scribe called him "a moral person." Mr. Buchanan drew the line at this. His stoicism gave way, and laying down his poetic pen he bowed his head and wept.

* * *

It is announced in London that Clement Scott will open the lecture session at the Zirbeck Institute on Oct. 1, with a lecture on "Thirty Years at the Play: 1860 to 1890. Actors, Authors and Managers." Clement Scott is to dramatic literature what George Augustus Sala is to contemporary political history. They are both men gifted with marvellous memories, and what they write and talk about they know from actual experience. It is to be hoped Mr. Scott will publish his paper.

* * *

Paul Ferrier's new comedy, L'Art de Tromper les Femmes, to be produced shortly at the Paris Gymnase, will be interpreted by Noblet, Numes, Marguerite Ugalde, Lucy Gerard and Demarsy. Fabrice Carré has written a four-act piece for the same house, called Les Bêtises du Cœur.

* * *

Constant Coquelin has returned to France from South America after a most prosperous tour. He arrived at Bordeaux last Wednesday.

* * *

THE MIRROR is pleased to greet the London *Stage's* permanent enlargement to twenty pages. The *Stage* is by all odds the best theatrical paper published in England, and well merits the place it occupies in the favor of professionals on both sides of the Atlantic.

* * *

Madison Morton, the well-known author of Box and Cox, is still alive and well, despite all reports to the contrary. He is now engaged in writing his Memoirs—reminiscences of a long stay among all sorts and conditions of theatrical folk. He has secured the valuable services of Charles F. Rideal, the late editor of *Life*, to aid him in the compilation of the work.

* * *

It's an old saying "go away from home to hear the news." But the enterprise of our esteemed contemporary, *Vanity Fair*, of London in furnishing its readers with New York news is startling, to say the least. The last issue to hand reads:

The death of William Hanlon, the acrobat, is a regretable circumstance. While performing on a trapeze in the New York Academy of Music, one of the wires suspending the trapeze bar broke; he was jerked sideways, and in falling missed the safety net by a couple of feet. He struck the back of a chair, and subsequently died from the injuries received.

This makes very funny reading when it is considered that the same William Hanlon is still performing nightly at the Academy of Music.

* * *

A well known English dramatist told a newspaper scribe confidentially last week that American managers had become much more intelligent than they used to be. It transpired that the said dramatist had just disposed of two of his old manuscripts.

* * *

Charles Wyndham holds to a most curious argument. He claims that unless he sees fit to issue press tickets, the critics have no business to criticise his performance. By-the-bye an American contemporary is responsible for the statement that all the London critics have agreed to boycot Wyndham. How is this, Albion?

* * *

The city of Leipzig deserves well of the musical world. It is to be the first city to erect a statue to Richard Wagner. The sketch of the monument has been entrusted to Professor Schaper, and the site chosen an open place close to the old theatre.

Neil Burgess

IN

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LONDON-NEW YORK HERALD, July 22.

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MORNING POST, July 22.

"The heartiness of Mr. Goodwin's acting, and the blending of drollery and sentiment in the character of the Californian, speedily won the goodwill of the house, and Silas K. Wolcott became a favorite before he had been long upon the stage."

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"Mr Nat Goodwin, an American comedian, who made his first bow on this occasion, is to be congratulated on his good looks, his trim figure, and the ease and spontaneity of his acting. His manner is unctuous, his pathos natural, and I look upon him as an acquisition."

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